



North Carolina School of the Arts

Catalog 1975/1976



Catalog 1975/1976

North Carolina School of the Arts

College and secondary education for careers in the performing arts

Dance • Design & Production • Drama • Music • Visual Arts

The College of the School of the Arts
is accredited by the
Southern Association of Colleges and Schools
and the Secondary School by the
N.C. Department of Public Instruction

Robert Suderburg, Chancellor

Post Office Box 4657, Winston-Salem, North Carolina 27107 Area 919/784-7170



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Curricular Reform

The Chancellor's Commission on Curricular Reform, appointed for the 1972-73 year to investigate new approaches to education and to recommend an educational program uniquely suited to the character and objectives of the School, has been directed in the fall of 1974 to emphasize the curricular placement of creative projects of a transdisciplinary nature, both within the existent educational structure and for a selected group of young post-graduate professionals.

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| 22 | 23 | 24 | 25 | 26 | 27 | 28 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 22 | 23 | 24 | 25 | 26 | 27 | |
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| 7 | 8 | 9 | 10 | 11 | 12 | 13 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 5 | 6 | 7 | 8 | 9 | 10 | |
| 14 | 15 | 16 | 17 | 18 | 19 | 20 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 12 | 13 | 14 | 15 | 16 | 17 | |
| 21 | 22 | 23 | 24 | 25 | 26 | 27 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 19 | 20 | 21 | 22 | 23 | 24 | |
| 28 | 29 | 30 | 31 | | | | 27 | 28 | 29 | 30 | | | | 26 | 27 | 28 | 29 | 30 | | |

**TRIMESTER
CALENDAR
1975-1976**

1975 SUMMER SESSION

June 15-July 25
June 22-July 25

Music Programs
All Other Programs

1975 FALL TERM

September 5-10

Opening Week—Orientation—
Registration

September 5

New College Students Arrive

September 6

New High School Students Arrive

September 10

Returning Students Arrive

September 11

All Classes Begin

November 18

Last Day of Academic Classes

November 19

Academic Reading Day

November 20-26

Examinations

November 26 (Noon)-30

Thanksgiving Recess

December 1-19

Intensive Arts

December 19 (6 p.m.)-January 4

Christmas Holiday

1976 WINTER TERM

January 4

Registration

January 5

All Classes Resume

March 5

Last Day of Academic Classes

March 8-12

Examinations

March 13-21

Spring Vacation

1976 SPRING TERM

March 21

Registration

March 22

All Classes Resume

April 19

Easter Monday (No Classes)

May 21

Last Day of Academic Classes

May 24-28

Examinations

May 29

Commencement

1976 SUMMER SESSION

June 12-July 23

Music Programs

June 20-July 23

All Other Programs



The Student Commons Building

CONTENTS

| | |
|---|-----|
| Calendar | 4 |
| Administration | 9 |
| Trustees | 10 |
| Advisory Board | 10 |
| Foundation Board | 11 |
| UNC Board of Governors | 12 |
| History and Purpose | 15 |
| The Campus | 17 |
| Campus Life | 19 |
| Library | 24 |
| Visiting Artists | 27 |
| Summer Sessions | 27 |
| Overseas Programs | 31 |
| Affiliate Organizations | 33 |
| Progression in the Arts | 37 |
| School of Dance | 41 |
| School of Design and Production | 51 |
| High School Visual Arts Program | 58 |
| School of Drama | 61 |
| School of Music | 69 |
| Academic Studies | 85 |
| Academic Studies, College Level | 88 |
| Academic Studies, Secondary Level | 102 |
| Admissions | 109 |
| Tuition and Fees | 112 |
| Financial Aid | 117 |
| Scholarships | 122 |
| Standing Committees | 125 |
| Faculty Biographies | 127 |

**CHANCEL-
LOR'S
STATEMENT**

Chancellor's Statement

The School is dedicated to the achievement of a bold new idea in education — the idea that within the framework of public education young people with extraordinary talents in the arts can and should be given, not only the academic education, but also the artistic training which their gifts justify. We believe that by such means one of our major resources, the artistically talented young, can be developed into the integral and valuable part of society so sorely required in these "times of intensity."

Since students may enroll as early as the seventh grade and go on to complete their college education in the School, the artificial barriers between junior high, high school and college may be minimized. Further, because of the close living proximity of the arts at the School, the development of skills beyond the traditional disciplinary confines, is available to the student.

Robert Suderburg
Chancellor

ORGANIZATION OF THE SCHOOL

Administration

Robert Suderburg

Martin Sokoloff

William H. Baskin III

Nicholas Harsanyi

Robert Hyatt

Robert Lindgren

Ronald Pollock

John Sneden

Samuel Stone

Dirk Dawson

Lewis Hawley

Frank Ruark

Donna Jean Dreyer

M'Lou Bancroft

June R. Putt

Valerie Lochte

Irene Nolte

William Van Hoven

Charles Englebert

Elizabeth Trotman

William Parrish

Chancellor

Vice Chancellor for Administration

Dean of Academic Studies

Dean of Music

Dean of Students

Director of Summer Sessions

Dean of Dance

Dean of Drama

Dean of Design and Production

Director of Development

Director of Admissions

Director of Alumni Affairs

Director of the Budget

Director of Personnel

Bursar

Financial Aid Administrator

Director of Institutional Research

Director of Institutional Promotion

Director of Public Relations

Registrar

Central Records Officer

Recorder

Librarian

Accountant

Internal Auditor

Director of Community Affairs

Director of Purchasing

ORGANIZATION OF THE SCHOOL

The North Carolina School of the Arts
Board of Trustees
Officers

| | |
|---------------------------|----------------------|
| Chairman | Dr. James H. Semans |
| Vice Chairman | James McClure Clarke |
| Secretary | Wallace Carroll |
| Assistant Secretary | Samuel M. Stone |

BOARD OF TRUSTEES

Trustees

| | | |
|---|---|--|
| Mrs. Smith Bagley Winston-Salem, N.C. | James McClure Clarke Asheville, N.C. | Robert W. Newsom Greensboro, N.C. |
| Mrs. Alex Bernhardt Lenoir, N.C. | A. J. Fletcher Raleigh, N.C. | Dr. James H. Semans Durham, N.C. |
| Wallace Carroll Winston-Salem, N.C. | J. Gordon Hanes Winston-Salem, N.C. | Mrs. Asa T. Spaulding Durham, N. C. |
| Mrs. William A. V. Cecil Asheville, N.C. | R. Philip Hanes Winston-Salem, N.C. | Mrs. T. J. VanMetre Winston-Salem, N.C. |

Ex Officio Members

| | |
|---|--|
| John Gosling Conductor, N. C. Symphony | Allen Bradshaw White President, Student Council Association |
|---|--|

ADVISORY BOARD

Advisory Board

| | | |
|------------------|-------------------|-----------------------|
| Richard Adler | Paul Green | James Christian Pfohl |
| Merce Cunningham | Helen Hayes | Julius Rudel |
| Jean Dalrymple | Eugenie Ouroussow | William Schuman |
| Agnes de Mille | | |

FRIENDS OF THE SCHOOL

By vote of the Trustees and the Foundation Directors, the persons cited here are recognized for the distinguished service that they have rendered toward the development of the School of the Arts.

| | |
|--------------------|--------------------|
| Mrs. John Braganca | Mrs. Terry Sanford |
| Douglas Orr | Brant R. Snavely |
| Henry Ramm | |

**North Carolina
School of the Arts Foundation, Inc.
Officers**

| | |
|-------------------------------------|----------------------|
| President | Mrs. Dan K. Moore |
| Vice President | Lyons Gray |
| Vice President | Thomas S. Kenan, III |
| Secretary | Douglas Dillard |
| Treasurer | Richard E. Osmer |
| Assistant Secretary-Treasurer | Martin Sokoloff |
| Director of Development | Samuel M. Stone |

| | | |
|---|--|---|
| Samuel A. Angotti Winston-Salem, N.C. | Lyons Gray Winston-Salem, N.C. | Richard E. Osmer Greensboro, N.C. |
| Morris Brenner Winston-Salem, N.C. | John Harden Greensboro, N.C. | John W. Scott, Jr. Chapel Hill, N.C. |
| Joseph G. Claud Charlotte, N.C. | Lewis R. Holding Raleigh, N.C. | Martin Sokoloff Winston-Salem, N.C. |
| Wayne A. Corpening Winston-Salem, N.C. | Thomas S. Kenan, III Durham, N.C. | Robert Suderburg Winston-Salem, N.C. |
| R. B. Crawford Winston-Salem, N.C. | Mrs. Joseph W. King Winston-Salem, N.C. | Hans Wanders Winston-Salem, N.C. |
| Douglas Dillard Winston-Salem, N.C. | Mrs. James K. Kyser Chapel Hill, N.C. | Maurice H. Winger, Jr. Enka, N.C. |
| Joel L. Fleishman Durham, N.C. | Mrs. Barbara Lassiter Winston-Salem, N.C. | Bland Worley Winston-Salem, N.C. |
| Mrs. Frank Forsyth Winston-Salem, N.C. | Mrs. Dan K. Moore Raleigh, N.C. | |

**ORGANIZA-
TION OF THE
SCHOOL**

**FOUNDATION
BOARD**

**NORTH CARO-
LINA SCHOOL
OF THE ARTS
FOUNDATION**

The North Carolina School of the Arts Foundation, Inc. was established in 1963 along with the School to serve as the private fund-raising agent for the School. Having a legally separate charter and its own board of directors, the Foundation seeks and manages private or voluntary gifts from donor foundations, corporations and individuals for the sole benefit of the School. The chief concerns of the Foundation are student aid and the support of specific programs within the School. All gifts to the Foundation are tax deductible since it has a nonprofit, tax-exempt status under IRS regulations in section 501 (c) 3. The Director of Development for the School is the administrative officer for the Foundation.

**THE UNIVER-
SITY OF NORTH
CAROLINA**

**BOARD OF
GOVERNORS**

**Board of Governors
The University of North Carolina
Officers**

| | |
|---------------------|----------------------|
| Chairman | William A. Dees, Jr. |
| Vice Chairman | W. Earl Britt |
| Secretary | Louis T. Randolph |

Terms Expiring in 1975

| | | |
|--|---------------------------------------|---------------------------------------|
| Clark S. Brown Winston-Salem, N.C. | John R. Jordan, Jr. Raleigh, N.C. | William B. Rankin Lincolnton, N.C. |
| Lenox G. Cooper Wilmington, N.C. | J. Aaron Prevost Hazelwood, N.C. | W. W. Taylor, Jr. Raleigh, N.C. |
| Mrs. Howard Holderness Greensboro, N.C. | Louis T. Randolph Washington, N.C. | |

Terms Expiring in 1977

| | | |
|------------------------------------|---|---------------------------------------|
| Victor S. Bryant Durham, N.C. | Robert B. Jordan, III Mount Gilead, N.C. | Maceo A. Sloan Durham, N.C. |
| George Watts Hill Durham, N.C. | Mrs. Albert H. Lathrop Asheville, N.C. | Thomas J. White, Jr. Kinston, N.C. |
| Wallace N. Hyde Asheville, N.C. | Reginald F. McCoy Laurinburg, N.C. | |

**THE UNIVER-
SITY OF
NORTH CARO-
LINA**

Terms Expiring in 1979

| | | |
|--|--|---|
| W. Earl Britt Lumberton, N.C. | William A. Dees, Jr. Goldsboro, N.C. | E. B. Turner Lumberton, N.C. |
| Julius L. Chambers Charlotte, N.C. | Jacob H. Froelich, Jr. High Point, N.C. | Mrs. George D. Wilson Fayetteville, N.C. |
| Dr. Hugh S. Daniel, Jr. Waynesville, N.C. | William A. Johnson Lillington, N.C. | |

Terms Expiring in 1981

| | | |
|-------------------------------------|---|----------------------------------|
| Hugh Cannon Raleigh, N.C. | Luther H. Hodges, Jr. Charlotte, N.C. | John W. Winters Raleigh, N.C. |
| Philip G. Carson Asheville, N.C. | Mrs. Hugh Morton Linville, N.C. | George M. Wood Camden, N.C. |
| T. Worth Coltrane Asheboro, N.C. | David J. Whichard, II Greenville, N.C. | |

Sixteen Constituent Institutions

WILLIAM CLYDE FRIDAY, B.S., LL.B., LL.D., President

RAYMOND HOWARD DAWSON, B.A., M.A., Ph.D., Vice President — Academic Affairs

Vice President — Student Services and Special

Programs

L. FELIX JOYNER, A.B., Vice President — Finance

JOHN L. SANDERS, A.B., J.D., Vice President — Planning

GEORGE ELDRIDGE BAIR, B.A., M.A., Ph.D., Director of Educational Television

JAMES L. JENKINS, JR., A.B., Assistant to the President

EDGAR WALTON JONES, B.S., M.S., Ph.D., Associate Vice President — Research and Public Service

JOHN P. KENNEDY, JR., S.B., B.A., M.A., J.D., Secretary of the University

ARNOLD KIMSEY KING, A.B., A.M., Ph. D., Assistant to the President

ROSCOE D. McMILLAN, JR., B.S., Assistant to the President for Governmental Affairs

RICHARD H. ROBINSON, JR., A.B., LL.B., Assistant to the President

Assistant Vice President — Finance and

Treasurer

J. LEM STOKES, II, A.B., M.Div., Ph.D., Associate Vice President — Academic Affairs

ROBERT W. WILLIAMS, A.B., M.A., Ph.D., Associate Vice President — Academic Affairs

The University of North Carolina was chartered in 1789 and opened its doors to students at its Chapel Hill campus in 1795. Throughout most of its history, it has been governed by a Board of Trustees chosen by the Legislature and presided over by the Governor. During the period

1917-1972, the Board consisted of one hundred elected members and a varying number of ex officio members.

By act of the General Assembly of 1931, without change of name, it was merged with The North Carolina College for Women at Greensboro and The North Carolina State College of Agriculture and Engineering at Raleigh to form a multicampus institution designated The University of North Carolina.

In 1963 the General Assembly changed the name of the campus at Chapel Hill to The University of North Carolina at Chapel Hill and that at Greensboro to The University of North Carolina at Greensboro and, in 1965, the name of the campus at Raleigh was changed to North Carolina State University at Raleigh.

Charlotte College was added as The University of North Carolina at Charlotte in 1965, and, in 1969, Asheville-Biltmore College and Wilmington College became The University of North Carolina at Asheville and The University of North Carolina at Wilmington respectively.

A revision of the North Carolina State Constitution adopted in November 1970 included the following: "The General Assembly shall maintain a public system of higher education, comprising The University of North Carolina and such other institutions of higher education as the General Assembly may deem wise. The General Assembly shall provide for the selection of trustees of The University of North Carolina. . . ." In slightly different language, this provision had been in the Constitution since 1868.

On October 30, 1971, the General Assembly in special session merged, without changing their names, the remaining ten state-supported senior institutions into the University as follows: Appalachian State University, East Carolina University, Elizabeth City State University, Fayetteville State University, North Carolina Agricultural and Technical State University, North Carolina Central University, North Carolina School of the Arts, Pembroke State University, Western Carolina University, and Winston-Salem State University. This merger, which resulted in a statewide multicampus university of sixteen constituent institutions, became effective on July 1, 1972.

The constitutionally authorized Board of Trustees was designated the Board of Governors, and the number was reduced to thirty-two members elected by the General Assembly, with authority to choose their own chairman and other officers. The Board is "responsible for the general determination, control, supervision, management, and governance of all affairs of the constituent institutions." Each constituent institution, however, has its own board of trustees of thirteen members, eight of whom are appointed by the Board of Governors, four by the Governor, and one of whom, the elected president of the student body, serves ex officio. The principal powers of each institutional board are exercised under a delegation from the Board of Governors.

Each institution has its own faculty and student body, and each is headed by a chancellor as its chief administrative officer. Unified general policy and appropriate allocation of function are effected by the Board of Governors and by the President with the assistance of other administrative officers of the University. The General Administration office is located in Chapel Hill.

The chancellors of the constituent institutions are responsible to the President as the chief administrative and executive officer of The University of North Carolina.

HISTORY AND PURPOSE

History and Purpose

The North Carolina School of the Arts was established by an act of the 1963 North Carolina General Assembly. It opened its doors to the first students in September 1965 under the leadership of its first president, the late Dr. Vittorio Giannini, the eminent American composer.

He was succeeded by Dr. Robert Ward, Pulitzer Prize-winning composer, who served as chancellor of the School from 1967 until July, 1974, when he resigned to devote more time to composing.

During his tenure as chancellor, the School has more than doubled its faculty and enrollment. Six buildings including new dormitories, the Student Commons Building, and major renovations on other buildings have been completed. A unique School of Design and Production, which also includes the high school Visual Arts program was added in 1969. As chancellor, Dr. Ward was deeply involved in the founding of the Piedmont Chamber Orchestra, the North Carolina Dance Theatre, the foreign programs in music and dance, the North Carolina Summer Festival, and School tours which each year take performing groups of young dancers, actors and musicians to all parts of the State.

The preface of the precedent-breaking law creating the School states: "It is hereby declared to be the policy of the State to foster, encourage and promote, and to provide assistance for the cultural development of the citizens of North Carolina and to this end the General Assembly does create and provide for a training center for instruction in the performing arts."

While established primarily for talented students from North Carolina and the Southeastern region, the School of the Arts accepts students from all areas. The School is open, by audition, to college, high school and younger students who have exceptional talent in dance, design and production, drama and music. The North Carolina School of the Arts confers the state of North Carolina high school diploma and undergraduate degrees: Bachelor of Fine Arts in Dance, Design and Production, and Drama; and Bachelor of Music in Music. Approximately half of the students come from North Carolina.

Students who are accepted for admission are given a thorough professional training in the arts. This training, designed to prepare students for a professional career, is supplemented by a strong academic curriculum. The intent of the School is to provide each student with the preparation for a successful career in one of the performing arts, and with a liberal education that will

enable him to take his place in society as both an artist and as an informed citizen.

The School of the Arts believes that in the arts, professional instruction and professional standards must apply from the very beginning of training, and that this instruction must begin for the student as soon as talent is evidenced.

The School of the Arts provides its students with exposure to the allied arts and with a challenging atmosphere created by association with similarly gifted persons. A student at the School will not only concentrate on his specialty, but he will also broaden his horizons as he learns through association with other students in his own and in other arts.

In February, 1969, the School's production of Oliver Goldsmith's "She Stoops To Conquer" was chosen as one of ten finalists out of 176 colleges in the first American College Theatre Festival. The ten finalists performed in Ford's Theatre in Washington, D.C. in May, 1969.

In 1970 the North Carolina Dance Theatre was invited to appear for two weeks at Jacob's Pillow Dance Center and in 1971 with the International Festival of Youth Orchestras at Lausanne, Switzerland.

In August, 1970, the student orchestra from the North Carolina School of the Arts summer session in Siena, Italy gave a concert of works by American and Italian composers honoring Rome's first 100 years as the capital of a unified Italy.

In April, 1972, the School's production of Lillian Hellman's "The Little Foxes" was chosen as one of four finalists in the American College Theatre Festival and performed in the John F. Kennedy Center for the Performing Arts.

In September and October, 1973, Agnes de Mille's "Heritage Dance Theatre" was prepared on the School's campus for national tours through 1973 and 1974. Fifteen of the original cast of twenty-five were drawn from the School.

In April, 1974, David Rabe's "The Orphan" which closed unsuccessfully in New York was rebuilt at the School. The production caught the attention of Joseph Papp who took it, along with students in key acting, composition and light design roles, to Philadelphia for a run that received favorable reviews.

On November 3, 1974, the Piedmont Chamber Orchestra appeared in concert at Alice Tully Hall. This marked the first major New York appearance by a group from the School.

The Campus

THE CAMPUS

The School of the Arts is located on a 30-acre campus just south of the Old Salem restoration area in Winston-Salem.

The Administration Building houses the administrative offices, academic classrooms, the library and practice and teaching studios for dance, drama, and music, and an auditorium for concerts and operas produced by the School of Music.

A separate building houses the School of Drama offices, studios, and a theatre for dance and drama productions.

The School of Design and Production is located in two buildings adjacent to the main campus. These buildings contain classrooms, scene shops and a sculpture studio.

Students at the college level are housed in a new six-unit men and women's dormitory complex, each unit housing a maximum of forty-eight students. Students at the junior and senior high school levels live in two dormitories on another part of the campus, one for boys and the other for girls. Adult counselors live in all dormitories.

The Student Commons houses the cafeteria, swimming pool, gymnasium, dance studios, lounges, game room, snack bar, bookstore, conference rooms; and offices for the Student Government, publications and Student Services staffs.



Homecoming 1974

Department of Student Services

CAMPUS LIFE

Robert P. Hyatt, Dean of Students

David Belnap, Director of Student Activities/Director of Work-Study Program

Sarah Lu Bradley, Director of High School Residential Life

Roland Buck, Director of College Residential Life

Alton Buzbee, University Residence Counselor

Susan Chambers, Associate Director of High School Residential Life

Juanita Dahmer, Game Room Manager

Rebecca Davenport, LPN

Paul Hoch, Assistant Director of High School Residential Life

Cranford Johnson, University Residence Counselor

Sharyn McDonald, Assistant Director of High School Residential Life

Erline Perryman, LPN

Margaret Porter, RN, Director of Student Health Services

Jerri Rudd, LPN

Bonnie Stone, Bookstore Manager

Mary Taylor, M.D.

Bob Vance, Assistant Director of High School Residential Life

Kathy Williams, Psychologist

Thomas Williams, Associate Director of High School Residential Life

Esther Young, Assistant Director of College Residential Life

CAMPUS LIFE

Orientation Program

The first few days for new students are occupied fully with testing, auditioning and other activities designed to insure appropriate course placements. Special programs serve to introduce new students to every phase of campus life and to prepare them for the unique educational experience to follow. The opening week is intended to be the beginning of a yearlong orientation to life in the arts. The complete program of activities is issued in a special bulletin which is mailed to all students late in the summer.

Student Housing

Dormitory rooms are provided for all students at the North Carolina School of the Arts. All high school students and all college freshmen, sophomores and juniors are required to live on campus. An exception to the on-campus residency requirements will be made only for a student who lives at home or in a home appointed by his parents or guardian and approved by the School. All students except married students who receive financial aid from the School must live on campus.

Student Activities

The program of Student Activities is under the supervision of the Dean of Students and is planned with the counsel of the Arts and Academic Deans.

Cultural activities, in addition to the student and faculty recitals, concerts and productions on the campus, include those in Winston-Salem as well as in neighboring cities. Tickets to these cultural events, as well as to those sponsored by nearby colleges and universities, are made available to interested students throughout the year.

Movies, dances and other social functions are scheduled during the school year. Students are encouraged to participate in the planning of these programs. Recreation activities include archery, badminton, fencing, gymnastics, swimming and tennis. Additional activities such as photography, hiking, etc., are planned when there is student interest.

Student Government

Students at NCSA have organized themselves through a Student Council Association which is recognized by the Administration and the Board of Trustees. Both high school and college students are represented on the Council. In addition there are student representatives from every arts department. The SCA acts as the official spokesman for students, and sponsors a wide variety of activities and projects of interest to students.

CAMPUS LIFE

Student Discipline

An attempt is made to resolve student disciplinary problems in a satisfactory manner through discussion and persuasion. When these attempts at communication fail, the Appeals Board handles minor disciplinary problems. The Appeals Board is composed of two students and two staff members. The Judicial Board handles all cases which may result in suspension or expulsion and cases appealed. The Judicial Board is composed of the Dean of Students, Academic Dean, Arts Dean (and major teacher as nonvoting member), a faculty representative, Judicial Board chairman, one student arts department representative, and a "Friend in Court" chosen by the student in question.

Student Handbook and Regulations

Detailed social and academic regulations are contained in the student handbook *NCSA Enlightenment* which is issued to all students upon registration. Copies of the handbook may be obtained before registration by writing the Dean of Students.

Health Services

The office of Student Health Services is located in the first floor wing of Sanford Dormitory. The area contains a dispensary, an eight-bed infirmary, laboratory, physical therapy and treatment rooms, and offices for the staff. The staff includes a licensed physician, a registered nurse, and three licensed practical nurses. The physician is on campus six hours each week. A member of the nursing staff

CAMPUS LIFE

is on call twenty-four hours a day during the week. The dispensary is open for eight hours a day on weekends. A nurse is available by telephone for emergencies at other hours.

The Health Services fee provides for the services of the nursing staff, dispensing of first-aid supplies and nonprescription drugs, and the use of physical therapy equipment, including crutches, vaporizers, etc., without additional charge to the student.

Medical and dental needs requiring the attention of a specialist will be arranged through this department, but these expenses will be the responsibility of the student or the parent. Charges for prescription drugs, Ace bandages, laboratory tests, and X-rays are made to the student. A portion of the School physician's fee and a minimal infirmary charge are made to the student receiving these services. Questions concerning the health services or the charges to the student should be addressed to the Director of Health Services.

Health and accident insurance are not included in the health services fee. In the event of injury and/or hospitalization of a student, the parent's insurance, covering the student, is the primary source of payment. Individual health and accident insurance is available by contract with a private insurance company. For additional information, write the Bursar. Itemized statements for health services charges, which may be reimbursable to the parent through insurance, can be obtained by writing the Director of Health Services.

Counseling Services

The Student Services Department, under the direction of the Dean of Students, provides professional counseling for students at the School. The purpose of this service is to aid students in better understanding themselves and to assist each student to realize his full potential as a human being. Psychiatric referral is available upon request.

Religious Life

The North Carolina School of the Arts recognizes the importance of religion in the life of a student and affirms the right of each student to worship or not,

according to the tenets of his religious faith. Students are encouraged and provided assistance in maintaining their religious associations while attending the School. Arrangements will be made by the School, through local resources, to provide for the varying religious needs of the student body.

Automobile Privileges

Upper Division students may keep a vehicle on campus after their first semester of enrollment if it is registered with the Dean of Students. Unregistered vehicles cannot be operated on campus and are subject to penalty. Middle and Lower Division students are not permitted to keep vehicles at their disposal while enrolled at the School of the Arts.

Students are expected to exercise caution in the operation of their vehicles on campus and to obey customary traffic regulations. The privilege to operate a motor vehicle may be revoked through the established disciplinary channels if the student does not exercise mature judgment.

Students may park only in designated student parking areas. Vehicles improperly parked will be towed from the campus at the operator's expense.

Specific rules and regulations govern the operation of state owned or leased vehicles, and such rules and regulations are interpreted by the Administrative Director. An authorized driver is an employee of the School (faculty, staff, or work-study student) granted specific permission to operate a School vehicle. Vehicle use authorization is the specific assignment by a dean or supervisor having control over the vehicle with the consent of the Administrative Director. Unauthorized use will be treated as instances of negligence and/or abuse of property for which a student may be cited to the Judicial Board.

Student Auto and Cycle Registration

All students who are permitted to operate vehicles must register their vehicles with the Office of Student Services. A fee of \$2 is charged. Registration stickers should be displayed in the lower right-hand corner of the windshield. Stickers should be placed on all types of motor vehicles. Additional stickers may be requested, free of charge, if a student changes his vehicle within the school year.

CAMPUS LIFE

or if he plans to operate more than one vehicle. A student keeping an unregistered vehicle is subject to a fine and to having his car towed away.

A Statement of Policy on the Use of Drugs at the North Carolina School of the Arts

The North Carolina School of the Arts has a legitimate interest in the regulation of drug use by its students for the following reason: Drug use is in violation of State and Federal law. Federal law for all narcotic and marijuana offenses is five years for the first and ten years for the second and subsequent offenses of unlawful sale or importation. Unlawful possession carries sentences of two, five, and ten years for first, second and third offenses. Suspension of sentence, probation and parole are prohibited for all but the first offense of unlawful possession.

North Carolina State law for narcotic drug offenses, which specifically includes marijuana, provides, for the first offense, a fine of not more than \$1,000 or imprisonment for five years, or both, at the discretion of the court. A second offense carries a fine of \$2,000 and imprisonment of not less than five nor more than ten years. A third offense carries a fine of \$3,000 and a term of imprisonment of not less than fifteen years. North Carolina State law for barbiturate and stimulant drug offenses provides, for the first offense, a fine of \$1,000 or imprisonment for two years, or both, at the discretion of the court.

The North Carolina School of the Arts must operate within the requirements of these laws. Students at the School will not be protected by the School from the effect of violating any provisions of these laws.

In order to clarify the position of the School's Administration and Student Council Association the following rules concerning drug use and/or possession have been adopted.

1. The possession, use, or transportation of marijuana, narcotic, barbiturate, and stimulant drugs, without proper medical prescription, by students of the North Carolina School of the Arts whether on or off campus is strictly prohibited.

2. Any student who encourages or supports another student in the use of drugs whether on or off campus shall be considered in violation of rule (1) above.

Students believed to be in violation of either of these two rules shall be cited to the Judicial Board for disciplinary action which may result in suspension or expulsion. Parents or guardians of students found to be in violation of these rules shall be notified immediately.

LIBRARY

Library Staff

William D. Van Hoven, Librarian

Marie Kroeger, Music Librarian

Carol Bernasek, Record Cataloger

Renee Hanley, Library Assistant

Jean McDonald, Library Assistant

Sarah Salzwedel, Library Assistant

Nina Lemon, Library Assistant

Susan Summers, Library Assistant

The library serves the whole school and, therefore, contains specialized material on all aspects of the performing arts. There is also coverage of all academic subjects taught, and much literature of general interest.

One of the major assets of the library is its record collection. There are at present more than 16,000 recordings, of which about 2,000 contain plays, poetry, fiction, documentaries, and sound effects. The collection of plays is particularly strong, embracing the whole history of drama from the ancient Greeks to the present. All of Shakespeare's plays are included, many in more than one version, and there is a good selection of modern drama.

The rest of the recordings are devoted to music. There is an especially wide-ranging collection of operas, tracing the development of opera from seventeenth century Italy to today's rock operas. Musical comedy is also well represented, as are the nontheatrical forms of secular and sacred vocal music. The whole range of instrumental music, from ancient forms to electronic, is amply covered.

The library music collection includes collected editions of the works of many of the major composers. The great critical editions of the late nineteenth and early twentieth centuries, such as that of the Bach Gesellschaft, are represented by works of twenty composers on microfiche, while the library has subscriptions to the major new editions in progress of the works of Bach, Beethoven, Berlioz, Handel, Haydn, Mozart, Schubert, Telemann, and others. There are also several historical anthologies of music, as well as more than 15,000 scores and performing parts of individual works.

The book collection of over 35,000 volumes includes ample material on dance, design, drama, music, and the visual arts, and adequate coverage of the academic subjects the School offers. Because of the age range of the student body and the diversity of the faculty, the material varies in content from the elementary to the scholarly.

The library has also begun to build up an audiovisual collection of films, filmstrips, slides, microfiche, and other materials, with the necessary audiovisual equipment for using these items.



Aaron Copland rehearses the NCSA Orchestra in preparation for a festival in celebration of his 70th birthday.



Helen Hayes performs scenes with NCSA drama students.



Agnes de Mille prepares for the world premiere of her ballet "A Rose for Miss Emily."



Marcel Marceau conducts a lecture demonstration for NCSA students.

VISITING ARTISTS

Visiting Artists

In addition to the highly professional level of instruction provided by the faculty in residence, the North Carolina School of the Arts offers master classes, lecture demonstrations and monthly seminars conducted by distinguished artists outside the School and encourages other distinguished artists such as Aaron Copland, Agnes de Mille, Andres Segovia, Marcel Marceau and, most recently, Helen Hayes to visit the campus to meet and work with our students.

Summer Sessions

Robert P. Hyatt, Director

The North Carolina School of the Arts offers summer programs in dance, design and production and visual arts, drama and music on the Winston-Salem campus and at various cultural centers in Europe.

Winston-Salem, N. C.

The Summer Session accepts students at the junior high, high school and college levels. In some instances, students both older and younger are accepted. Summer programs are offered in dance, design and production, drama, music, visual arts and academics.

The Summer Session at the School of the Arts is designed to give students an opportunity to explore the performing art in which they are interested and in which they show some proficiency. Students who have not yet committed themselves to the pursuit of a professional career in one of the performing arts can use the Summer Session to determine the degree of their interest and their competence in their chosen field. At the end of the Summer Session, many students are able to decide for the first time whether they wish to pursue a full-time educational program leading to a career in one of the performing arts. Those who wish to attend the regular session of the School are accepted when they successfully pass the required audition. Attendance at the Summer Session, however, is no guarantee of acceptance for the regular session.

All applicants, including those who are already enrolled in the regular session, are required to submit application forms. Completed forms must be returned to the Director of Summer Sessions before May 15, with an application fee of \$10. This fee is not required of those students already enrolled in the School of the

SUMMER SESSIONS



SUMMER SESSIONS

Arts, nor of those who have already paid the application-audition fee for the regular session. Inquiries should be addressed to: Director of Summer Sessions, N.C. School of the Arts, Box 4657, Winston-Salem, N.C. 27107.

Dance

The School of Dance offers a program for beginning, intermediate and advanced students which includes technique classes in ballet, pointe, modern and character classes.

Also included in the summer dance curriculum are classes in music appreciation, acting, dance history and kinesiology. The regular faculty of the School is augmented by guest teachers.

Design and Production

The School of Design and Production offers a five-week program in Visual Arts for high school and college level students. Enrollment is limited to 30 students. The program will focus on painting and sculpture.

In conjunction with the North Carolina Summer Festival, whose inaugural season opened in June, 1973, the School of Design and Production has arranged an intensive Apprenticeship Program for a limited number of advanced high school and college students. Approximately 12 to 15 students will be selected to serve as working apprentices with the professional festival staff in executing the designs for major theatrical events.

Drama

The School of Drama offers an intensive course in theatre designed for high school students who have some experience in drama and who wish to explore the field further. Classes in speech, acting, mime, movement, jazz dance and technical theatre are given. The regular faculty of the School is augmented by guest teachers. Students may perform in a workshop production.

Music

The School of Music offers two separate programs. The first affords study in applied music. This program is designed for those students who wish to have large blocks of time each day for uninterrupted private practice and intensive work. Auditions are required for admission. In addition to private lessons, master



NCSA dancers during Italian performance of "Raymonda" with Jacques D'Amboise.



International Music Program students perform under the direction of Nicholas Harsanyi.

classes and ensemble work in the major field, courses in music history and theory may be offered. Regular members of the School faculty are teachers. The School reserves the right to withdraw any program for which there is insufficient enrollment.

The second program, for students at the junior and senior high school level, offers a five-week instrumental music workshop. These students are required to have some proficiency in their respective instruments. Each student in the workshop receives regular private instruction, as well as classes in music theory. In addition, he participates in large and small ensembles, as well as full orchestra, band and stage band.

Students in the instrumental workshop are accepted on the basis of recommendation from their school or private music teacher. Instructors for the workshop come from those North Carolina public schools having outstanding music programs.

International Music Program
Nicholas Harsanyi, Director

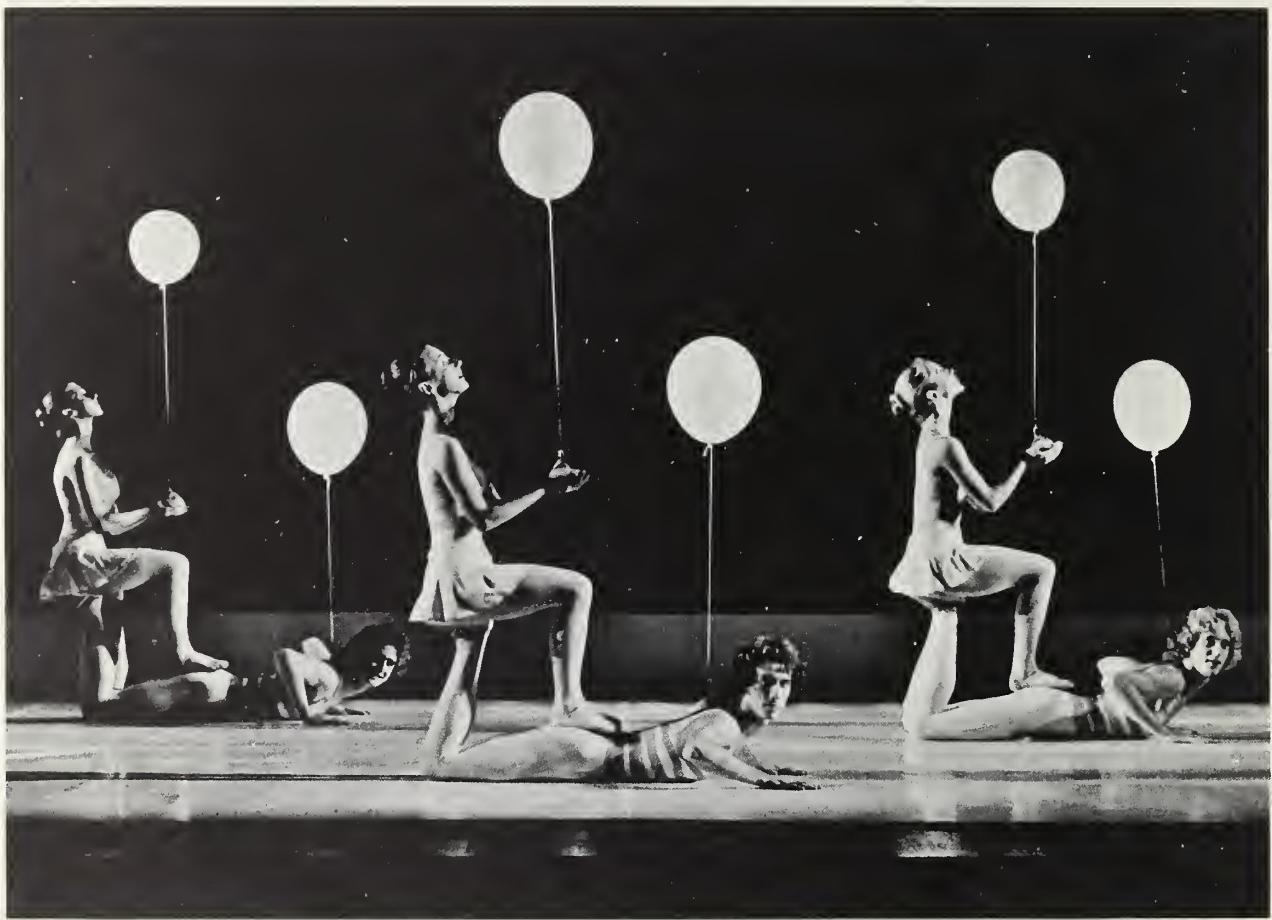
The School of Music offers an eight-week summer session for orchestra, vocal, piano and guitar students. The first portion of the session begins on the campus in Winston-Salem for intensive study and preparation for chamber music and orchestral performances. Vocal, piano and guitar students may elect to attend only the European portion of the session. The group travels to Europe by chartered flight for the second portion of the program, which includes participation in the Tibor Varga International Music Festival in Sion, Switzerland, and concerts in Rome, Florence, Assisi and various other places in Italy.

International Dance Program
Robert Lindgren, Director

The School of Dance conducts a four-week summer program for dance study in Italy which provides the students with the opportunity not only to continue their study in dance but to broaden their horizons through travel and sightseeing in Italy. The program is open to high school and college students in both ballet and modern dance. The school is located in Montecchio Maggiore, near Vicenza in Northern Italy. The faculty is drawn from the North Carolina School of the Arts and abroad.

**SUMMER
SESSIONS**

**OVERSEAS
PROGRAMS**



NCDT performs Charles Czarny's "Bach: Brandenburg Three."

Information and Applications

More complete information about the summer sessions, as well as specific requirements for admission, fees and tuition to the various programs is published separately. For further information about these sessions write:

Director of Summer Sessions
North Carolina School of the Arts
Post Office Box 4657
Winston-Salem, N.C. 27107

SUMMER SESSIONS

The North Carolina Dance Theatre

Robert Lindgren, Director
Rod J. Rubbo, General Manager
Sandra Williams, Ballet Mistress

AFFILIATE ORGANIZATIONS

Established with the aid of a grant from the Rockefeller Foundation, the North Carolina Dance Theatre is a professional touring company of fifteen dancers affiliated with the North Carolina School of the Arts in Winston-Salem.

Touring throughout the United States, the Dance Theatre presents ballet and modern works in concert, and offers a wide variety of programs and activities during its residencies. Lecture demonstrations, master classes and seminars relating to all aspects of dance performance are included.

The repertory includes works created especially for the company by choreographers Robert Barnett, Charles Czarny, Richard Kuch, Duncan Noble and Norbert Vesak.

The North Carolina Dance Theatre projects a truly contemporary image, covering a broad range of moods with the subtle humor of Czarny's "Bach: Brandenburg Three," Alvin Ailey's deeply moving "Myth," and the dramatic "Grey Goose of Silence" by Norbert Vesak.

The North Carolina Dance Theatre, a member of the Association of American Dance Companies, is supported by a grant from the National Endowment for the Arts and participates in its dance touring program.



The Piedmont Chamber Orchestra conducted by Nicholas Harsanyi performs with the Westminster Choir in a concert of Moravian music celebrating the opening of the John F. Kennedy Center for the Performing Arts.

The Piedmont Chamber Orchestra

**Nicholas Harsanyi, Music Director and Conductor
Emile Simonel, Manager**

The Piedmont Chamber Orchestra, an ensemble of professionals, was formed in 1968 under a Rockefeller Foundation grant to the North Carolina School of the Arts and is partially sponsored by the National Endowment for the Arts, The Mary Duke Biddle Foundation and the North Carolina School of the Arts Foundation. The orchestra participated, with great success, in the inaugural festivities of the John F. Kennedy Center for the Performing Arts in Washington. The twenty-five member orchestra has a basic strength of nineteen strings, augmented by solo winds, brass and percussion as needed. Based at the North Carolina School of the Arts, the core of the orchestra is drawn from the faculty of the School of Music. In addition to the nationally known Clarion Wind Quintet, which is in residence at the School, first-chair artist-faculty players include Vartan Manoogian, former concertmaster, Orchestre de la Suisse Romande; Paul Doktor, one of the world's great solo violists and chamber music players; Marion Davies, former principal cellist, Houston Symphony; and Lynn Peters, bass, formerly with the Detroit Symphony. Other members of the orchestra include the School of Music Fellowship Players and regional professionals. Its repertoire embraces the legacy of instrumental music of the 17th and 18th centuries as well as an increasing number of 20th century compositions devoted to the singular beauty and flexibility of the small orchestra.

AFFILIATE ORGANIZA- TIONS



The Administration Building.

PROGRESSION IN THE ARTS

Introduction

Instruction in the arts is determined by the individual student's capacity and development at the time of his entrance in the School.

In any given arts subject extending more than one year (such as Literature and Materials, Acting, Ballet), the progression of instruction is an unbroken continuum. The student will be placed, upon his entrance into the School, at a level of instruction in accord with his past training and experience, and he will complete the sequence of courses from that point on without relation to his academic grade level. A Certificate of Proficiency in the Arts is available to those students who do not complete the requirements of the degree program, but who complete the requirements for the Certificate as set by the individual art school.

Progression in the academic courses at the School of the Arts takes place in the conventional manner, with the courses designed for junior high school, high school and college. Required academic courses in the junior and senior high school levels are, by North Carolina law, the same as those in any regular junior and senior high school throughout the state.

Students of exceptional ability or experience may be placed in advanced courses without taking prerequisites on recommendation of faculty members and with the Dean's approval. In some cases, equivalency tests may be administered.

Registration

Each new student will receive instructions concerning times and places of registration and placement tests in the summer before his arrival at the School. Upon showing evidence of payment of fees he will be registered and tested.

All returning students will be preregistered at announced times in the fall or spring of the year.

Students who appear for registration at a date later than that specified in the calendar of the School are subject to a penalty of \$5.

**PROGRES-
SION IN
THE ARTS**

Class Designation

Total Recorded Credits; Arts, and/or Academic Transfer, Advanced Placement, and/or Earned

Up to 30
30 or more
65 or more
100 or more

Classification
Freshman
Sophomore
Junior
Senior

Course Requirements

It is the responsibility of the student to know the requirements for his particular arts field and, where specific academic courses are required, to include these courses in his program.

Course Changes

After the first week of classes, elected courses for which the student is registered may be dropped only with the permission of the teacher and the dean of the school involved. Withdrawal without permission will result in an F in the course.

Course Audit

A regularly registered student of the School of the Arts may, with the consent of the appropriate dean and the instructor, audit one or more courses or classes outside his arts area in addition to his regular program. Attendance must be regular. No credit is given.

Attendance

Regular attendance of arts classes and rehearsals is mandatory. Failure to meet this obligation to any course, production, or performance will result in a lowering of the grade or dismissal from the course, production, or performance.

Excused Absences

Excused absences must have prior approval of the dean of the school involved, or the Dean of Students, or the individual faculty member, or written verification from the school infirmary.

Absences From Tests and Examinations

Unexcused absences from an announced test or examination will result in an automatic F on the given examination.

Absences Before and After Holidays

No unexcused absences are allowed.

Transfer Students

Transfer students shall be placed according to ability and experience at the discretion of the appropriate dean and faculty following review of prior courses and interviews with faculty members. Where applicable, placement tests will be administered. Normally a transfer student spends at least two years at the School of the Arts to qualify for the Bachelor of Fine Arts or Bachelor of Music degrees.

Grading System

Grades are sent to students and to their parents or guardians at the end of each term. See individual arts and academic sections for grade designations.

Outside Performances

Students are allowed to undertake outside artistic activities for remuneration while they are enrolled at the School only with the permission of the dean of their respective school. Music students must also have the approval of their major teacher.

Continuance in the Program

Students are invited to continue in the program only so long as they demonstrate substantial growth toward artistic excellence.



A performance of Richard Gibson's "Rococco."

**SCHOOL
OF
DANCE**

School of Dance

The objectives of the School of Dance are to discover and train young dancers for a professional career as soon as their talent becomes apparent, and to make available to them instruction of the highest professional level by a faculty of outstanding teachers chosen for their knowledge and experience as performers and teachers of dance.

Recognizing that it is necessary to begin their training at an early age when the body and mind are flexible, the School may enroll talented young students at the junior high school level as well as high school and college levels. Their artistic and academic education is continued simultaneously through these levels. High school graduates will receive a state of North Carolina high school diploma and college graduates a Bachelor of Fine Arts degree. A Certificate of Proficiency will be given to those students who do not fulfill the requirements for graduation but who complete the requirements for the certificate as set by the School of Dance.

Since performance is an integral part of the training of the young dancer, the School of Dance provides the opportunity for the students to appear in a repertory of classical and modern dance through workshop and public performances.

The School of Dance also offers a summer dance session on the Winston-Salem campus with a complete dance program. Two arts credits are awarded upon satisfactory completion of this program.

As part of the School of the Arts international program, the School of Dance has conducted summer sessions for selected advanced students to perform and study in Europe. Similar programs are anticipated for the future. Elective arts credits are awarded upon satisfactory completion of these summer programs. (See Overseas Programs Section.)

The North Carolina Dance Theatre has been the official company of the School for several years, and received a Rockefeller grant establishing it as a fully professional resident company. Membership in the Company is open by audition to students in the School of Dance.

Special consideration may be given college students who have completed their academic requirements and are working toward a degree and who leave the

**SCHOOL
OF
DANCE**

School of the Arts to accept professional opportunities before finishing the required four years of college arts program.

Special awards are available in the School of Dance. For details see section on Financial Aid and Special Awards.



A performance of Job Sanders' "Impressions."

FACULTY**SCHOOL
OF
DANCE****Robert Lindgren, Dean****Duncan Noble, Assistant to the Dean***Ballet***Robert Lindgren, Adage****Sonja Tyven, Pointe, Variations****Duncan Noble, Adage, Men's Class****Joan Sanders, Pointe****Gina Vidal, Pointe****Nolan Dingman****Sandra Williams, Ballet Mistress***Modern***Richard Kuch****Nelle Fisher****Richard Gain***Character***Gyula Pandi***Artist-in-Residence*

(15 weeks)

Pauline Koner, Modern Dance, Composition*Guest Faculty***Miss P. W. Manchester, Dance History****Liz Williamson, Jazz**

Biographical data on faculty listed on pages 127 through 143.

**SCHOOL
OF
DANCE**

Admission to the Program

Applicants may audition for the School of Dance in either ballet or modern dance. After admission and upon registration following an evaluation, they are placed in the program at their level of accomplishment.

The junior and senior high school student dancers, through daily classes, acquire substantial foundation in dance techniques — ballet, modern and ethnic. Music Fundamentals is a college requirement, but can be taken for elective credit during the senior year of high school.

At the college level, dance majors continue their concentration on the mastery of dance techniques, along with courses in dance history, development of requisite musical and rhythmic skills and drama. Dance composition is offered to Modern Dance majors.

Continuance in the Program

The health of the student is considered of prime importance in the School of Dance. The rigors of training demand a strong and disciplined body. An applicant is expected to maintain a proper weight for his/her age and body. Students are invited to continue in the program only as long as they demonstrate substantial growth towards technical and artistic excellence.

Grading System

Students upon entering the School will be given a probationary period of one year to test their abilities. Continuance in the program is by invitation. A cumulative B average in dance is required to be considered for an invitation to return. An overall cumulative average of C in academic courses is required for college graduation.

Grading of performance in dance is based on grades from each individual teacher. The final grade is calculated on the basis of the number of classes taken each week from a particular teacher. Students are graded in the following categories: attitude in class, comprehension, attendance, progress and technique.

| | | | |
|----|---------------|----|---------------|
| A | Extraordinary | B— | Passing |
| A— | Excellent | C+ | Unacceptable* |
| B+ | Very Good | F | Failing |
| B | Good | | |

*In order to be considered for an invitation to continue in the School of Dance a student must maintain a B average in dance.

The normal time limit to make up an incomplete grade in an arts course is the term immediately following the term in which the incomplete grade is given, but the individual faculty member may place a specific time restriction on making up the incomplete grade. The grade form for the term in which the incomplete grade is given should specify any unusual or special arrangements made between the faculty and the student.

High School Program

The core of the high school program is based on acquiring a foundation in dance techniques, ballet, modern and ethnic. These, as well as practical work in performance, constitute the major emphasis of the arts program. The high school student must have reached at least twelve (12) years of age and be in the seventh (7th) grade to be admitted to the program. The student must also satisfy the academic course requirements of the state of North Carolina for high school graduation.

College Program

Bachelor of Fine Arts Degree Requirements for Ballet Majors

Classes in Pointe, Adagio, Ballet, Modern, Character and Performance. Academic requirements: English 101-102-103; Anatomy (one year), modern foreign language (two years).

It is recommended that all college dance students take the remainder of their academic elective hours from the following: Folklore and Mythology, Art History, Civilization, Anthropology, Religion, Psychology, Greek Civilization and Advanced English Literature courses.

Bachelor of Fine Arts Degree Requirements for Modern Dance Majors

Classes in Modern, Ballet, Character and Dance Composition. Presentation of a group or solo work of the student's own choreography, or participation in such a work. Academic requirements: English 101-102-103; Anatomy (one year), modern foreign language (two years).

It is recommended that all college dance students take the remainder of their academic elective hours from the following: Folklore and Mythology, Art History, Civilization, Anthropology, Religion, Psychology, Greek Civilization and Advanced English Literature courses.

SCHOOL OF DANCE

HIGH SCHOOL PROGRAM

COLLEGE PROGRAM

BACHELOR OF FINE ARTS DEGREE REQUIREMENTS

**SCHOOL
OF
DANCE**

**CERTIFICATE
of PROFICIENCY
REQUIREMENTS**

**BACHELOR OF
FINE ARTS
DEGREE
REQUIREMENTS
BALLET**

Certificate of Proficiency Requirements

All dance courses for the Bachelor of Fine Arts degree in dance are required for the certificate with the same performance and satisfactory completion levels expected. No academic courses are required for the Certificate of Proficiency. Academic electives may be taken if desired.

Requirements for a Bachelor of Fine Arts Degree in Ballet

| First Year | Credits | Second Year | Credits |
|--------------------------|--------------------|----------------------|---------|
| Ballet Technique (women) | 9 | Ballet Technique | 9 |
| Ballet Technique (men) | 12 | Pointe | 3 |
| Pointe | 3 | Character | 2 |
| Character | 2 | Adagio (Pas de Deux) | 3 |
| Adagio (Pas de Deux) | 3 | Modern Technique | 3 |
| Modern Technique | 3 | Acting II | 2 |
| Acting I | 2 | Performance | 3 |
| Fundamentals of Music | 4 | Academics | 12 |
| English 101-102-103 | 6 | | 37 |
| Academics | 6 | | |
| | <hr/> 47-50 | | |

| Third Year | Credits | Fourth Year | Credits |
|----------------------|-----------------|----------------------|---------|
| Ballet Technique | 9 | Ballet Technique | 9 |
| Pointe | 3 | Pointe | 3 |
| Character | 1 | Character | 1 |
| Adagio (Pas de Deux) | 3 | Adagio (Pas de Deux) | 3 |
| Modern Techniques | 3 | Modern Technique | 3 |
| Performance | 3 | Performance | 3 |
| Dance History I | 4 | Dance History II | 4 |
| Academics | 12 | Senior Seminar | 3 |
| | <hr/> 38 | Academics | 12 |
| | | | 41 |

| | |
|--------------------------|---------|
| Total credits for degree | |
| Academic credits | 48 |
| Arts credits (Dance) | 115-118 |
| Total | 163-166 |

Requirements for a Bachelor of Fine Arts Degree in Modern Dance

SCHOOL OF DANCE

| First Year | Credits | Second Year | Credits |
|-----------------------|-----------------|----------------------|-----------------|
| Modern Technique | 9 | Modern Technique | 9 |
| Ballet Technique | 3 | Ballet Technique | 3 |
| Character | 2 | Character | 2 |
| Dance Composition I | 3 | Dance Composition II | 3 |
| Acting I | 2 | Acting II | 2 |
| Fundamentals of Music | 4 | Performance | 3 |
| English 101-102-103 | 6 | Academics | 12 |
| Academics | 6 | | |
| | <hr/> <u>35</u> | | <hr/> <u>34</u> |

| Third Year | Credits | Fourth Year | Credits |
|-----------------------|-----------------|------------------------|-----------------|
| Modern Technique | 9 | Modern Technique | 9 |
| Ballet Technique | 3 | Ballet Technique | 3 |
| Character | 2 | Character | 1 |
| Dance Composition III | 3 | Performance | 3 |
| Performance | 3 | Choreographic Workshop | 3 |
| Dance History I | 4 | Dance History II | 4 |
| Academics | 12 | Senior Seminar | 3 |
| | <hr/> <u>36</u> | Academics | <hr/> <u>12</u> |
| | | | <hr/> <u>38</u> |

BACHELOR OF FINE ARTS DEGREE REQUIREMENTS MODERN

| | |
|--------------------------|------------------|
| Total credits for degree | |
| Academic credits | 48 |
| Arts credits (Dance) | 95 |
| Total | <hr/> <u>143</u> |

Course Descriptions

COURSE DESCRIPTIONS

Ballet Technique

Fundamentals of ballet technique and practice, including barre and center floor work

Adagio (Pas de Deux)

Basic technique of partnering in dance performance

Pointe

Basic technique of dancing on pointe

**SCHOOL
OF
DANCE**

Modern Dance Technique

Basic technique of modern dance including barre work, center work, floor work, isolation, falls and recoveries, contraction and release

Performance

Students will be chosen for performances on their ability by the Dean of Dance and a panel of the faculty. They will appear either in workshops or public performances

Character Dance

Basic ethnic dance styles as used in dance performance

Acting I

Introductory course with particular attention to the understanding and exercise of the actor's basic skills and techniques

Acting II

Continuation of Fundamentals of Acting I

Fundamentals of Music

A study of meters, rhythms, phrase shapes and musical forms. Analysis of masterworks of music literature.

Dance Composition I

Principles of techniques of Choreography

Dance Composition II

Continuation of Dance Composition I

Dance Composition III

Continuation of Dance Composition II

Dance History

A study of significant developments in the dance; the functions of dance as art, ritual, social activity and spectacle. The relationship of the dance to the other arts.

Dance Notation

A written system to record dance movement
(Offered when instructor available)



The Nutcracker.



SCHOOL OF DESIGN AND PRODUCTION

School of Design and Production

The School of Design and Production offers a comprehensive program of instruction and practice in theatrical design, production management and theatre crafts. A staff of professional designers and craftsmen design and create, with student assistance, the sets, properties, costumes and lighting for the productions by the Schools of Dance, Drama and Music. In addition to the collegiate offerings of the School of Design and Production, there is also a high school Visual Arts program. See page 58 for description of this program.

The instructional program is intended to equip graduates for positions in the professional theatre. Instruction by the regular staff of working professionals is augmented by visiting specialists.

Presentation of a portfolio and/or an interview are prerequisites for admission to any of these programs.

Scholarships and financial aid are available.



**SCHOOL OF
DESIGN AND
PRODUCTION**

FACULTY

John Sneden, Dean

Susan Aikens, Staff Seamstress

Richard J. Archer, Stagecraft and Technical Production

Lewis Cisle, Sculpture and Printmaking

Thomas A. Daly, Lighting

Max C. DeVolder, Director of Lighting and Technical Production

Martha Dunigan, Art History

Judie Juracek, Scene Design

Mark Pirolo, Visual Arts and Design

Lawrence Ropp, Director of Costuming

Scott Templin, Drafting and Technical Production

Maureen Trotto, Costume Design and Drawing

Christine Turbitt, Costume Construction

John Roslevich, Staff Intern

Mary Wayne, Staff Intern

Biographical data on faculty listed on pages 127 through 143.

**SCHOOL OF
DESIGN AND
PRODUCTION**

Admission to the Program

The program is open to college students who wish to concentrate in scene design, costume design, lighting and technical production, or stage management. Gifted high school students may also be admitted to the program.

Evidence of qualification may be presented through interviews, letters of recommendation, resumés of experience, or portfolios, including related materials such as sketchbooks, lighting plots, prompt scripts, etc.

Continuance in the Program

To remain in the program, the student must maintain a cumulative C average in both academic and arts courses through the first year, and in the following years, an average of C in academic courses and B in arts courses. In addition, students are evaluated by the faculty each term and are invited to continue in the program only so long as they demonstrate substantial growth toward artistic excellence.

Grading System

Grades are sent to students and to their parents or guardians at the end of each term. Grade designations are the same as for the academic program.

The normal time limit to make up an incomplete grade in an arts course is the term immediately following the term in which the incomplete grade is given, but the individual faculty member may place a specific time restriction on making up the incomplete grade. The grade form for the term in which the incomplete grade is given should specify any unusual or special arrangements made between the faculty and the student.

Transfer Students

Transfer students are placed according to ability and experience at the discretion of the Dean, following review of prior courses and interviews with faculty members. Where applicable, placement tests will be administered. A transfer student must spend a minimum of two years at the School to qualify for the Bachelor of Fine Arts degree in Design and Production.

Apprenticeship.

Students in their third year may, with the permission of the Dean and approval of the faculty, receive credit for a full year of arts courses for apprenticeship in a professional company. These students continue to pay regular tuition to the North Carolina School of the Arts.

SCHOOL OF DESIGN AND PRODUCTION

Bachelor of Fine Arts Degree Requirements

36 semester hours of academic courses

108 credits in design and production courses

Each candidate for the degree is required to make a formal portfolio presentation to the entire faculty during the last term of his senior year in order to graduate.

CERTIFICATE OF PROFICIENCY REQUIREMENTS

Certificate of Proficiency Requirements

All design and production courses for the Bachelor of Fine Arts degree are required for the certificate and satisfactory completion levels expected. No academic courses are required for the Certificate of Proficiency. Academic electives may be taken if desired.

Total credits needed:

108 credits in design and production courses

BACHELOR OF FINE ARTS DEGREE REQUIREMENTS

Requirements for a Bachelor of Fine Arts Degree in Design and Production

First Year

During the first year all students will take the following core courses (transfer students showing proficiency, may be placed in advanced courses).

| First Year | Credits |
|--|----------------|
| Production | 12 |
| Drawing and Three Dimensional Design | 6 |
| Color and Design | 6 |
| Scenery, Costume, Lighting, Drafting, Fundamentals | 6 |
| Theatre Introduction | 3 |
| English 101-102-103 | 6 |
| | <hr/> |
| | 39 |

Second, Third and Fourth Years

During the following years, students will be allowed to concentrate in the following major areas.

Scene Design
Costume Design
Lighting and Technical Production
Stage Management

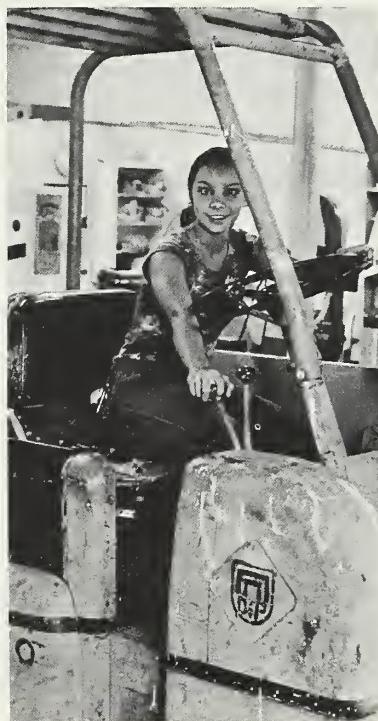
They will elect their arts courses from the offerings described on pages 56 and 57.

| Second Year | Credits | Third Year or Apprenticeship* | Credits |
|--------------------|----------------|--------------------------------------|----------------|
| Production | 12 | Production | 12 |
| Arts Courses | 12 | Arts Courses | 12 |
| Academic Electives | 12 | Academic Electives | 12 |
| | <hr/> 36 | | <hr/> 36 |

SCHOOL OF DESIGN AND PRODUCTION

| Fourth Year | Credits | Total credits for degree |
|--------------------|----------------|--|
| Production | 12 | Academic credits 36 |
| Arts Courses | 15 | Arts credits (Design and Production) 108 |
| Academic Electives | 6 | |
| | <hr/> 33 | <hr/> 144 |

*Students permitted to accept apprenticeship off campus during their third year will receive full Arts and Production credit for the year. Academic credits must be made up during their fourth year.



SCHOOL OF DESIGN AND PRODUCTION

COURSE DESCRIPTIONS

Course Descriptions

Production

(Four Credits Each Term)

Practical application of all phases of technical production and design. During the first year, assignments to crews and design projects will be varied to insure broad exposure and experience for the individual. Advanced students will be assigned to the areas of their major concentration.

Theatre Introduction

(One Credit Each Term)

An examination of the procedures and practices in the modern theatre viewing all the creative and performing aspects as they relate to design and production.

Color and Design

(Two Credits Each Term)

An investigation of the basic principles of two-dimensional art and graphic forms through various media, and a study of color and color theory through projects in traditional and individual expression.

Drawing and Three-Dimensional Design

(Two Credits Each Term)

A practical study in developing skills in drawing and three-dimensional designing. Special focus is given to space, movement, perspective and the human form.

Scenery Fundamentals

(½ Credit Each Term)

Costume Fundamentals

(½ Credit Each Term)

Lighting Fundamentals

(½ Credit Each Term)

Drafting Fundamentals

(½ Credit Each Term)

Introduction to the fundamentals of the various areas of technical production and drafting for the theatre.

Advanced Technical Production

(One Credit Each Term)

A more specific examination of theatre technology including the role of the technical director in production, rigging, special effects, equipment specifications and developments in theatre technology.

Scene Design I

(1½ Credits Each Term)

Through projects in rendering media and techniques, space analysis and environmental design problems, the student designer will develop his sense of scale, proportion, volume, and color, progressing to final projects including complex production schemes and an understanding of period and styles of production.

Scene Design II

(1½ Credits Each Term)

A continuation in scene design projects, with emphasis on historical periods and various theatrical forms, such as opera, ballet, musicals.

Lighting Design I

(1½ Credits Each Term)

Introduction to the principles, theories and equipment employed by the lighting designer for the stage. Areas of investigation include color, light sources, control systems and script analysis.

**SCHOOL OF
DESIGN AND
PRODUCTION**

Lighting Design II

(1½ Credits Each Term)

Design theories and application to the different production and theatre styles. Consideration is also given to color, projection equipment, light sources, control systems and new developments in the field of lighting and illumination.

Costume History

(One Credit Each Term)

A survey of fashion and costuming throughout the world from Ancient times to the present.

Costume Design I

(1½ Credits Each Term)

The principles of costume design with particular reference to historical periods. Through class projects the student learns to unite historic knowledge with imagination in design.

Costume Design II

(1½ Credits Each Term)

A continuation in costume design intended to give the student the opportunity to explore its many facets from theatre to dance. All projects are geared toward a strong portfolio.

Costume Construction I

(1½ Credits Each Term)

A study of draping, flat-patterning and special construction techniques, as applied to period costumes from the Ancient Egyptian to modern day dress. Special emphasis is placed upon adapting these techniques for practical application in theatrical costume.

Costume Construction II

(1½ Credits Each Term)

Advanced construction projects concentrating on three-dimensional costume construction, millinery, jewelry, wig styling.

Scene Painting

(Two Credits Each Term)

Basic techniques employed by the scenic artist are examined. Emphasis is placed on equipment, procedure and practical application to framed scenery, drops and three-dimensional units.

Stage Properties

(One Credit Each Term)

A study of basic procedures, techniques, and materials that can be used by the designer and technician in the construction and procurement of stage properties. Basic introduction to period furniture and ornamentation, upholstery, and set dressing.

Materials

(One Credit Each Term)

A survey of materials available to the theatre designer and technician. Emphasis is on source and adaptation of new materials for theatrical productions. Coatings and adhesives will also be considered.

Sound and Electronics

(1½ Credits Each Term)

Introduction to sound and sound equipment utilized by the theatre technician in theatrical production. Consideration is given to electricity, electronics, physics of sound and equipment.

Metal Working

(1½ Credits Each Term)

Introduction to procedures, materials and techniques of metal working used in scenery construction. Areas of consideration include cutting, forging, oxi-acetylene and arc welding.

Rendering Techniques

(One Credit Each Term)

A study of rendering techniques for scene and costume designer, with emphasis on the various media available and modes of presentation desirable.

**SCHOOL OF
DESIGN AND
PRODUCTION**

History of Decor (1½ Credits Each Term)

Survey of decor, ornamentation, interior design and furnishings from ancient times to the 20th century, with special emphasis on their adaption and application for stage use.

Advanced Stagecraft (1½ Credits Each Term)

A course emphasizing the solving of problems in theatrical construction. Old solutions are challenged, proven or disproven and new and creative approaches to problems are developed.

Stage Management Seminar (1½ Credits Each Term)

Introduction to theory and practice of production stage management, with special emphasis given to current productions and tours.

**HIGH SCHOOL
VISUAL ARTS
PROGRAM**

High School Visual Arts Program

The Program

An exploratory program dealing with visual communication, it includes instruction and practice in Graphics, Two-Dimensional Design, Sculpture and Crafts. These are supplemented by critiques, introductory lectures in art history and intensive work in the art laboratory.

Admission to the Program

This program is designed for students talented in the visual arts and is limited to high school sophomores, juniors and seniors. Its purpose is to train students in the skills and tools of the visual arts, to provide them with an understanding and an appreciation of the fine arts, and to prepare them for advanced study.

Presentation of a portfolio and/or an interview are prerequisites for admission.

Continuance in the Program

To remain in the visual arts program, the student must maintain a B average in arts courses and an average of C in academic courses. In addition, students are evaluated by the faculty each term and are invited to continue in the program only so long as they demonstrate substantial growth toward artistic excellence.

High School Diploma

The state of North Carolina high school diploma with special consideration in visual arts is awarded to students who satisfactorily complete the requirements of the visual arts program and of the state of North Carolina for high school graduation. See page 102 for total credits required for high school graduation.

First Year Program

(Two Units Per Year)

Each term students will have at least one two-and-a-half hour art studio class a day, which will include drawing, the fundamentals of design and color, sculpture and three-dimensional design. In addition they will take art history each week and a critique class to develop analysis and self-evaluation.

Second Year Program

(Two Units Per Year)

Art history and critique classes will continue at an advanced level. In addition to the daily art studio classes in drawing and sculpture, which were offered during the first year, classes in graphics, printmaking and painting will be added.

Third Year Program

(Two Units Per Year)

Having successfully completed the first two years of core art classes, students will be allowed to elect their studio classes from the offerings in Visual Arts and also from the various theatrical design classes.



SCHOOL OF DESIGN AND PRODUCTION

HIGH SCHOOL VISUAL ARTS PROGRAM



Scenes from "The Country Wife"



and "The Crucible."



**SCHOOL
OF
DRAMA**

School of Drama

The School of Drama offers intensive actor training preparatory to a career in the professional theatre. Resident and visiting faculty of professional artists and specialists bring a wealth of experience and knowledge to the service of the students.

The program is designed to provide a comprehensive path to understanding of and skill in the art of acting. Rehearsal of public, studio and touring presentations under resident and visiting professional directors is an essential part of the training program. Technical crew and other production responsibilities are undertaken by all beginning students.

Upon entering the School, students are placed in levels according to their degree of accomplishment. Each student will be advanced through the program consistent with his rate of artistic growth.

The School of Drama faculty will nominate a student for graduation when he has achieved a satisfactory level of artistic competence and has completed all other requirements. A student so nominated will receive a Bachelor of Fine Arts degree in drama. The normal period of time required to complete the program is four years. A Certificate of Proficiency is awarded to those students who fulfill the requirements for the Certificate of Proficiency as set by the School of Drama.

**SCHOOL
OF
DRAMA**

FACULTY

Ronald Pollock, Dean

James Beard, Acting

Thomas A. Daly, Lighting (School of Design and Production)

Nolan Dingman, Ballet (School of Dance)

William Dreyer, Singing, Musical Theatre, Director

Lesley Hunt, Coordinator of Voice and Speech Instruction

Traci Musgrove MacDonald, Modern Dance

Paul Meier, Voice and Speech (On Leave 1974-1975)

Mollie Murray, Jazz Dance

Robert Murray, Coordinator of Acting Instruction, Director

Dolores Simonel, Singing

Scott Templin, Scenic Carpentry (School of Design and Production)

Maureen Trotto, Makeup (School of Design and Production)

Christine Turbitt, Costuming (School of Design and Production)

James Dodding, Director of Junior Year in London Program

GUEST FACULTY (1974-1975)

Robert Bogue, Voice and Speech (Guest, Fall 1974)

Julia Carey, Voice and Speech (Guest, Winter 1975)

Barnat Kelman, Director (Guest, Spring 1975)

Terry Meech, Acting (Guest, Spring 1975)

Jamey Reynolds, Acting (Guest, 1974-1975)

John Shearin, Acting (Guest 1974-1975)

Biographical data on faculty listed on pages 127 through 143.

Admission to the Program

High school seniors and college students are admitted to the program by audition and interview. Candidates recommended by the auditions board are screened by the Admissions Committee in regard to academic record, potential and social maturity.

Continuance in the Program

Students are invited to continue in the program only so long as they demonstrate substantial growth toward artistic excellence.

Classification

The normal pattern of progression for a college student entering as a freshman would be one year in each level. Most entering students are placed in Level 1.

Grading System

The School of Drama uses the A, B, C, D and F grading system. Numerically, for purposes of calculating grade averages: A = 4, B = 3, C = 2, D = 1 and F = 0.

A student in Levels 1 and 2 must achieve a C grade or better in each arts course in order to receive credit for the course. A student in Levels 3 and 4 must achieve an overall grade of B or better for the work in each term.

If a student receives an I grade (incomplete) for a course, the student must complete the work of the course before the end of the following term. Failure to do so will result in a grade of F for the course.

The normal time limit to make up an incomplete grade in an arts course is the term immediately following the term in which the incomplete grade is given, but the individual faculty member may place a specific time restriction on making up the incomplete grade. The grade form for the term in which the incomplete grade is given should specify any unusual or special arrangements made between the faculty and the student.

Elective Arts courses are graded on a Pass-Fail basis.

Grade Averages

A student in Level 1 must achieve a grade average in acting, voice and speech, and dance of C or better in each term.

**SCHOOL
OF
DRAMA**

A student in Level 2 must achieve a grade average in these courses of B or better in each term.

Failure in any term to achieve the minimum grade average or overall grade, places the student on probation for the following term. Failure to achieve the minimum grade average or overall grade for the probationary term will result in the student not being permitted to continue in the program past the end of the school year in question.

Failing Grades

Grades of D or F in required Arts courses are failing grades and indicate a serious problem. Depending on the nature and extent of the problem, the faculty may, at its discretion, require either: 1) that the student repeat the course or a suitable alternate course, or 2) that the student repeat the year with or without a period of suspension, or 3) that the student not be permitted to continue in the program past the end of the current school year.

Evaluation (other than grades)

In addition to assigning grades as an evaluation of a student's work, each teacher is expected to provide a written comment and/or arrange an interview with each student to give specific observations about the student's work and progress. Students are encouraged to discuss with the faculty, at any time, problems and progress in their work.

Transfer Students

Students who demonstrate substantial accomplishment because of prior training or experience will, at the discretion of the faculty, be given advance placement arts credit.

**HIGH SCHOOL
PROGRAM**

High School Program

High school students, upon completion of the high school academic requirements and arts requirements, will be awarded the state of North Carolina high school diploma.

**APPRENTICE-
SHIP**

Apprenticeship

College students in their third or fourth year of the arts program may, with the approval of the Dean and faculty accept employment as an actor or actor

apprentice with a reputable professional company and may receive equivalent credit for up to one year of the program. These students continue to pay regular tuition to the North Carolina School of the Arts.

SCHOOL OF DRAMA

Requirements for a Certificate of Proficiency in Drama

A Certificate of Proficiency in drama is awarded upon completion of all arts requirements and of the following academic requirements:

- 3 terms of English 100 or English 101-102-103 or equivalent credit
- 3 terms of Theatre Literature
- Total of 18 Academic credits

CERTIFICATE OF PROFICIENCY REQUIREMENTS

Requirements for a Bachelor of Fine Arts Degree in Drama

BACHELOR OF FINE ARTS DEGREE REQUIREMENTS

| Arts Course Requirements And Credit Values | | Credits Per Term | Credits Per Year |
|--|--|-------------------------|-------------------------|
| Level 1 | | | |
| Acting | | 2 | 6 |
| Voice and Speech | | 2 | 6 |
| Dance | | 2 | 6 |
| Technical Production (costuming 1) (scenery 1) (lighting 1) | | | 3 |
| Production Crew (1 per completed assignment) | | | 3 |
| | | | <u>24</u> |
| Level 2 | | | |
| Acting | | 2 | 6 |
| Voice, Speech and Singing | | 2 | 6 |
| Dance | | 2 | 6 |
| Rehearsal and Performance | | | 5 |
| Makeup | | | 1 |
| | | | <u>24</u> |
| Level 3 | | | |
| Successful completion of the junior year in London program as verified by the program director or alternate program as approved and verified by the dean and the faculty | | | 24 |
| Level 4 | | | |
| Successful completion of rehearsals, performances, classes and tutorials as assigned | | | 36 |

**SCHOOL
OF
DRAMA**

Elective Credit Values

Dance (2 one-hour classes per week)
Singing Tutorial
Chorus (when offered)
Music Theatre History (when offered)

1 credit per term
1 credit per term
1 credit per term
1 credit per term

Academic Course Requirements

A total of 36 credit hours which must include a minimum of

3 terms of English 101-102-103 or equivalent credit
1 term of Psychology
5 terms of Theatre Literature

2.0 C cumulative grade average is required for all academic courses taken.

| | |
|--------------------------|-----|
| Total credits for degree | |
| Academic credits | 36 |
| Arts credits (Drama) | 108 |
| Total | 144 |

High school seniors undertake the same arts program as college freshman and receive two units of high school credit.

**COURSE
DESCRIPTIONS**

Course Descriptions

Level 1

The student is introduced to the elements of technique and begins to develop skill in their application.

Acting

Exercises and improvisation are used to develop understanding and facility in basic acting techniques. The student is carefully and systematically guided toward the fullest possible theatrical belief in the given circumstances of character and situation and to spontaneous and specific expression of the consequent human behavior. Presentation of work in progress to other students and faculty occurs at intervals.

Voice and Speech

Regular daily exercises are used to develop control and to increase support for the production of pure tones, vowels, and diphthongs. As the year progresses the actor is also expected to develop recognition and control of tone quality, to build range and to develop precise articulation of consonants. Singing instruction may be incorporated where appropriate.

Dance

Dance classes help to develop awareness and control of the body. Movement exercises are incorporated into voice and acting classes.

Technical Production and Production Crew

Practical experience in costume, lighting-sound and carpentry-props is supplemented by lecture demonstrations to give the student technical skills and an understanding of the complexities of theatre organization.

**SCHOOL
OF
DRAMA**

Level 2

Acting

The student continues to develop his ability to utilize organic technique and applies this technique to scene study and to development of character in rehearsal and performance of plays.

Voice and Speech

The student begins to apply the basic skills to verse speaking, monologs, and to acting, and works in depth on variety, scansion, rate and support.

Singing tutorials are given by audition and can be individual or in small groups.

Dance

Training in specific dance techniques continues.

Makeup

Course includes study of facial anatomy, makeup materials, and methods of application. Practice includes reinforcement of desirable characteristics in the actor's own facial structure and an exploration of changes effected by personality development, psychological and physical stress, and age. An elective second term includes an examination of three-dimensional and specialized problems utilizing new materials.

Level 3

Students spend the school year in London, England working in a program designed to develop skill with classical and poetic plays. Verse speaking, period dance and deportment and rehearsal of plays of Shakespeare, the Restoration and Georgian Periods, Oscar Wilde, etc. form the core of the program. Special units on such subjects as Mime and Commedia Dell'Arte, stage fighting and television acting, are included according to availability of faculty. Attendance at professional productions is an important element.

School year 1974-1975 was the initial year of this program. It is hoped that economic conditions will permit the program to be continued in future years.

Level 4

Rehearsal and public performance. Special classes and tutorials are arranged when, and as needed.



NCSA Orchestra in performance.

SCHOOL OF MUSIC

School of Music

The School of Music offers intensive training for junior high school, high school and college students. The School is open, by audition, to talented students who may begin their education at the seventh grade and continue through high school and four years of college. Students who successfully complete both the music and academic requirements at the high school level are awarded the state of North Carolina high school diploma; students who complete both the music and academic requirements at the college level are awarded the Bachelor of Music degree. A Certificate of Proficiency is also offered for those who do not meet the requirements for the degree, but who fulfill the requirements for the certificate as set by the school of music.

Instruction is given in all of the orchestral instruments, as well as in voice, guitar, organ, piano, harp, harpsichord, composition and conducting. These are supplemented by Seminars and Master Classes given by major artists within each field. In addition to academic subjects, there are requirements in music history, literature and materials and solfege.

Students receive private instruction in their instrument, and participate in both large and small ensembles. In addition to recitals, they take part in regular orchestral, choral and chamber music concerts, as well as in operas, both as singers and members of the orchestra.

Scholarships and financial aid are available.



**SCHOOL
OF
MUSIC**

FACULTY

Nicholas Harsayni, Dean; Music Director and Conductor, NCSA Orchestra and Piedmont Chamber Orchestra
Scott Schillin, Assistant to the Dean
Selma Amansky, Vocal Diction
Rebecca Barrow, Piano
William Beck, Voice, Opera
Fredrick Bergstone,* French Horn; Brass Ensemble
Robert Clark, Tuba
Gregory Cox, Trombone
Marion Davies, Cello; String Ensemble
Paul Doktor, Viola; String Ensemble
Philip Dunigan,* Flute, Woodwind Ensemble
Erick Friedman,** Violin
Janice Harsayni, Voice
James Houlik, Saxophone
Alice Howland, Voice
J. Massie Johnson, Percussion, Music History
Norman Johnson, Opera Director
Nancy Kredel, Elementary Strings
Robert Listokin,* Clarinet; Woodwind Ensemble
Seth McCoy, Voice (On Leave 1974-1975)
Vartan Manoogian, Violin; String Ensemble
Clifton Matthews, Piano

*Clarion Wind Quintet

**By special arrangement with Columbia Artists Management

FACULTY

Kenneth H. Miller, Theory

Bruce Moss, Piano Accompaniment, Theory

John S. Mueller, Organ; Harpsichord

Bela B. Nagy, Piano

Patricia Pence, Harp

Lynn Peters, Double Bass

Mark Popkin,* Bassoon; Conducting, Woodwind Ensemble

Elaine Richey, Violin

Joseph Robinson,* Oboe; Woodwind Ensemble

Robert Rockabrand, Director of Choral Activities; Voice

Scott Schillin, Piano

Sherwood Shaffer, Theory, Orchestration

Jesus Silva, Guitar

William Vacchiano, Trumpet

Robert Ward, Composition

William Zimmerman, Secondary Piano; Vocal Coaching

Emile Simonel, Performance Coordinator

**SCHOOL
OF
MUSIC**

*Clarion Wind Quintet

Biographical data on faculty listed on pages 127 through 143.

**SCHOOL
OF
MUSIC**

GENERAL

Admission to the Program

Admission to the School of Music for the performing major is based upon audition and, for composers, by submission of original scores.

Continuance in the Program

To remain in the program, the student must maintain a cumulative C average in both academic and arts courses through the first year, and in the following years, an average of C in academic courses and B in arts courses. Students are invited to continue in the program only so long as they demonstrate substantial growth toward artistic excellence.

Classification

New students will be given placement examinations in Theory, Solfege and Piano minor (as needed) to determine the class level in which the student should begin his studies in these areas.

Grading System

The major subjects, Literature and Materials, Music History, Solfege and Orchestration, are graded A through F as listed in the Academic Studies descriptions.

The normal time limit to make up an incomplete grade in an arts course is the term immediately following the term in which the incomplete grade is given, but the individual faculty member may place a specific time restriction on making up the incomplete grade. The grade form for the term in which the incomplete grade is given should specify any unusual or special arrangements made between the faculty and the student.

Transfer Students

Transfers students are admitted by audition. Placement within the major field is made by the faculty in accordance with the degree of demonstrated proficiency. Other music credits, with the exception of chorus, orchestra, and chamber music, for comparable courses taken in accredited institutions will be considered for transfer credit. Placement in the classes of Literature and Materials of Music, History and Solfege is based on entrance examinations.

**SCHOOL
OF
MUSIC**

**JUNIOR
AND SENIOR
HIGH SCHOOL
PROGRAM**

Junior and Senior High School Program

All junior and senior high school students follow the full curriculum leading to the state of North Carolina high school diploma with the concentration in music as follows:

A weekly private lesson in the student's major and Literature and Materials are offered each year. Two years (or proficiency placement) are required in Literature and Materials for all majors. Any high school student, having completed these two basic levels, may elect to continue in advanced levels by enrolling in the appropriate college Literature and Materials course, provided that his academic schedule permits.

High school composers will begin the four year Composition Literature and Materials program as outlined in the college section.

Singers may additionally take chorus and diction each year. Senior singers will take secondary piano.

Advanced instrumentalists will take orchestra and/or large ensemble.

College Program

The college program is based upon requirements leading to either the Bachelor of Music degree or a Certificate of Proficiency in the special field of music major.

Bachelor of Music Degree Requirements

All music majors who satisfactorily complete specialized courses in their major four years of Literature and Materials of Music (Harmony, Counterpoint, Form, Analysis, Style, Composition), two years each of Music History, Solfege and Dictation, Ensemble, plus academic courses as required, are eligible for the Bachelor of Music degree.

Each candidate for the degree is required to give a senior recital in order to graduate. Additional performances in recitals throughout the four-year program are at the direction and discretion of the major teacher.

Certificate of Proficiency Requirements

All music courses for the Bachelor of Music degree are required for the certificate with the same performance and satisfactory completion levels expected. No academic courses are required for the Certificate of Proficiency. Academic electives may be taken if desired.

**COLLEGE
PROGRAM**

**BACHELOR OF
MUSIC DEGREE
REQUIREMENTS**

**CERTIFICATE
OF
PROFICIENCY
REQUIREMENTS**

**SCHOOL
OF
MUSIC**

**BACHELOR OF
MUSIC DEGREE
REQUIREMENTS**

COMPOSITION

Requirements for the Bachelor of Music Degree with Composition Major

| Freshman Year | Credits | Sophomore Year | Credits |
|------------------------------------|------------------|------------------------------------|------------------|
| Composition 101-102-103 | 9 | Composition 201-202-203 | 9 |
| Composition Techniques 101-102-103 | 6 | Composition Techniques 201-202-203 | 6 |
| Secondary Piano | 3 | Secondary Piano | 3 |
| Literature & Materials 101-102-103 | 9 | Literature & Materials 201-202-203 | 9 |
| Solfege 101-102-103 | 6 | Solfege 201-202-203 | 6 |
| Chorus | 1½ | Chorus | 1½ |
| English 101-102-103 | 6 | Music History 201-202-203 | 6 |
| Academic Electives | 6 | Academic Electives | 12 |
| | <hr/> 46½ | | <hr/> 52½ |

| Junior Year | Credits | Senior Year | Credits |
|------------------------------------|------------------|------------------------------------|------------------|
| Composition 301-302-303 | 9 | Composition 401-402-403 | 9 |
| Literature & Materials 301-302-303 | 9 | Literature & Materials 401-402-403 | 9 |
| Orchestration 401-402-403 | 6 | Score Reading-Conducting | |
| Music History 301-302-303 | 6 | 401-402-403 | 3 |
| Chorus | 1½ | Chorus | 1½ |
| Academic Electives | <hr/> 12 | Academic Electives | <hr/> 12 |
| | <hr/> 43½ | | <hr/> 34½ |

Total credits for degree

| | |
|----------------------|------------|
| Academic credits | 48 |
| Arts credits (Music) | 123 |
| Total | 171 |

Requirements for the Bachelor of Music Degree with Instrumental Major

SCHOOL OF MUSIC

| Freshman Year | Credits | Sophomore Year | Credits |
|------------------------------------|---------|------------------------------------|---------|
| Major Instrument* | 9 | Major Instrument* | 9 |
| Secondary Piano | 3 | Secondary Piano | 3 |
| Literature & Materials 101-102-103 | 9 | Literature & Materials 201-202-203 | 9 |
| Solfege 101-102-103 | 6 | Solfege 201-202-203 | 6 |
| Chamber Music** | 3 | Music History 201-202-203 | 6 |
| Orchestra or Large Wind Ensemble** | 3 | Orchestra or Large Wind Ensemble** | 3 |
| Academic Electives | 6 | Chamber Music** | 3 |
| English 101-102-103 | 6 | Academic Electives | 12 |
| | 45 | | 51 |

BACHELOR OF MUSIC DEGREE REQUIREMENTS

INSTRUMENTAL

| Junior Year | Credits | Senior Year | Credits |
|------------------------------------|---------|------------------------------------|---------|
| Major Instrument* | 12 | Major Instrument* | 12 |
| Music History 301-302-303 | 6 | Literature & Materials 401-402-403 | 9 |
| Literature & Materials 301-302-303 | 9 | Orchestration 401-402-403 | 6 |
| Chamber Music** | 3 | Orchestra or Large Wind Ensemble** | 3 |
| Orchestra or Large Wind Ensemble** | 3 | Chamber Music** | 3 |
| Academic Electives | 12 | Academic Electives | 12 |
| | 45 | | 45 |

Total credits for degree

| | |
|----------------------|-----|
| Academic credits | 48 |
| Arts credits (Music) | 138 |
| Total | 186 |

*All students majoring in violin must study viola for two academic years or for less time if so designated by the dean. The student will receive three credits per year.

**Guitar students are not required to enroll in chamber music and will substitute chorus for orchestra.

**SCHOOL
OF
MUSIC**
**BACHELOR OF
MUSIC DEGREE
REQUIREMENTS**

PIANO

Requirements for the Bachelor of Music Degree with Piano Major

| Freshman Year | Credits | Sophomore Year | Credits |
|------------------------------------|---------|------------------------------------|---------|
| Major Instrument | 9 | Major Instrument | 9 |
| Literature & Materials 101-102-103 | 9 | Literature & Materials 201-202-203 | 9 |
| Solfege 101-102-103 | 6 | Solfege 201-202-203 | 6 |
| Chorus | 1½ | Keyboard Studies 201-202-203 | 6 |
| (Chamber Music Elective) | (1½) | Chorus | 1½ |
| English 101-102-103 | 6 | (Chamber Music Elective) | (1½) |
| Academic Electives | 6 | Music History 201-202-203 | 6 |
| | <hr/> | Academic Electives | <hr/> |
| | 37½ | | 12 |
| | (39) | | <hr/> |
| | | | 49½ |
| | | | (51) |

| Junior Year | Credits | Senior Year | Credits |
|------------------------------------|---------|------------------------------------|---------|
| Major Instrument | 12 | Major Instrument | 12 |
| Literature & Materials 301-302-303 | 9 | Literature & Materials 401-402-403 | 9 |
| Music History 301-302-303 | 6 | Orchestration 401-402-403 | 6 |
| Keyboard Studies 301-302-303 | 6 | Chorus | 1½ |
| Chorus | 1½ | (Chamber Music Elective) | (1½) |
| (Chamber Music Elective) | (1½) | Academic Electives | 12 |
| Academic Electives | 12 | | <hr/> |
| | <hr/> | | 40½ |
| | 46½ | | (42) |
| | (48) | | |

| | |
|--------------------------|-----------|
| Total credits for degree | |
| Academic credits | 48 |
| Arts credits (Music) | 126 (132) |
| Total | 174 (180) |

Requirements for the Bachelor of Music Degree with Voice Major

**SCHOOL
OF
MUSIC**

**BACHELOR OF
MUSIC DEGREE
REQUIREMENTS**

VOICE

| Freshman Year | Credits | Sophomore Year | Credits |
|------------------------------------|---------|------------------------------------|---------|
| Major | 6 | Major | 6 |
| Secondary Piano | 3 | Secondary Piano | 3 |
| Literature & Materials 101-102-103 | 9 | Literature & Materials 201-202-203 | 9 |
| Solfege 101-102-103 | 6 | Solfege 201-202-203 | 6 |
| Diction (Italian) | 3 | Music History 201-202-203 | 6 |
| Chorus | 3 | Diction (German) | 3 |
| Movement and Acting | 3 | Chorus | 3 |
| Vocal Repertoire | 3 | Academic Electives | 6 |
| Modern Foreign Language* | 9 | Modern Foreign Language* | 9 |
| English 101-102-103 | 6 | | |
| | <hr/> | | <hr/> |
| | 51 | | 51 |

| Junior Year | Credits | Senior Year | Credits |
|------------------------------------|---------|------------------------------------|---------|
| Major | 9 | Major | 9 |
| (Opera Workshop Elective) | (6) | (Opera Workshop Elective) | (6) |
| Literature & Materials 301-302-303 | 9 | Literature & Materials 401-402-403 | 9 |
| Music History 301-302-303 | 6 | Diction | 3 |
| Diction (French) | 3 | Academic Electives | 6 |
| Advanced Vocal Repertoire | 3 | Modern Foreign Language* | 9 |
| Chorus | 3 | | |
| Academic Elective | 6 | | <hr/> |
| Modern Foreign Language* | 9 | | 36-42 |
| | <hr/> | | |
| | 48-54 | | |

| | |
|--------------------------|---------|
| Total credits for degree | |
| Academic credits | 48 |
| Arts credits (Music) | 138-150 |
| Total | 186-198 |

*Voice majors are required to demonstrate proficiency in three modern foreign languages, French, German and Italian, and should have two years of at least one of these.

**SCHOOL
OF
MUSIC**

APPLIED MUSIC

Applied Music

Private instruction is offered in all instruments of the orchestra, piano, harpsichord, organ, classical guitar, harp, voice and composition.

Students may express their choice of teachers in order of preference. Assignments will be made by the Dean's office accordingly.

Students receive one hour of private instruction per week and are expected to practice on their own time in preparation for these classes. Majors receive a maximum of 30 hours of private lessons during the school year. Any make-up lessons must be completed before the end of each term.

College seniors must present a full solo recital and participate in the public performance of a large-scale chamber work or the equivalent. Secondary piano is required of all college music majors. These requirements are generally met during the first two years of college. Those taking longer than two years to complete this requirement will be assessed the additional fee for the study of a secondary instrument. Students with previous piano background may achieve advanced standing.

Details regarding audition, private study and graduation requirements are available at time of application.

**HIGH SCHOOL
MUSIC**

**COURSE
DESCRIPTIONS**

Course Descriptions

Basic Materials of Music 11-12-13

(Credit: $\frac{1}{2}$ Unit Per Year)

Basic grammar of music — scales, key signatures, rhythmic designs, notation, intervals, triad construction, ornamentation, and a basic Italian musical vocabulary. Drills and practical application of materials applied to musical examples, plus elementary solfège training. Solfège study includes singing and dictation of intervals, scales, principles of rhythm; sight singing and prepared work in treble clef, rhythmic and melodic dictation and part singing. Two hours weekly each term.

Literature and Materials 21-22-23

(Credit: $\frac{1}{2}$ Unit Per Year)

A general study of the formal aspects of the Western music tradition from basic melodic and stylistic concepts to the larger forms of the common practice period. Emphasis placed on the historical development with aural analysis of selected works. Basic ear-training skills (sight singing, dictation, rhythmic studies) also included.

**SCHOOL
OF
MUSIC**

COLLEGE

**COURSE
DESCRIPTIONS**

Course Descriptions

Basic Materials of Music (remedial rudiments course combined with regular freshman Literature and Materials 101 Course) (No Credit)

A rudiments course for all deficient college freshmen which covers quickly, in semitutorial manner, the basic grammar of music—scales, key signatures, rhythmic designs, notation, intervals, triad construction, ornamentation and a basic Italian musical vocabulary. Drills and practical application of materials applied to musical examples. Semitutorial scheduled for first three or four weeks as needed by the students.

Literature and Materials 101-102-103

(Three Credits)

(Three Terms)

A study of melodic and rhythmic devices from Renaissance to present day practice with study of modes and chromatic (free) and twelve tone techniques included. Two and three part writing and diatonic and chromatic triadic harmony of common practice period in strict four part and diverse piano writing textures, common chord modulation, nonharmonic tones, small two part forms (instrumental and vocal), aural analysis of harmonic vocabulary. Work includes analysis of excerpts from literature, exercises in four part and diverse piano textures and original small compositions, plus aural analysis. Three hours weekly: lecture and two small classes.

Literature and Materials 201-202-203

(Three Credits)

(Three Terms)

A study of chromatic seventh chord practice through late Romantic period in four part and varied piano and instrumental textures, three part song form (instrumental and vocal—including Da Capo aria), hemiola, coda (codetta), elision, evaded cadence, extensions, regions of tonality (elusive tonality), chromatic modulation practices, aural analysis (harmonic and structural), 19th century opera aria forms and song cycle. Study of two and three part counterpoint stressing imitative devices (intervals of imitation, augmentation, diminution, retrograde, inversion, etc.), Baroque sectional form (as in inventions, concerti, sonatas and trios, etc., of Baroque) with historical survey of same plus same with Baroque suite form—detailed study of suite-dance forms. Work concludes with extensive analysis, aural and written, of the literature drills in different textured writings, composition of an original small three part form and suite. Three hours weekly: lecture and two small classes.

Literature and Materials 301-302-303

(Three Credits)

(Three Terms)

A study of ninth, eleventh and thirteenth chords and expanded-tonality (stepwise, mediant, tritone progressions) up through Richard Strauss practice and application in literature. Intensive study of following form (with historical survey from origins through 20th century); sonata and sonatina (and their hybrid forms), ostinato (motive, ground, soprano), passacaglia and chaconne, theme and variation form, advanced contrapuntal practice in three and four parts (invertible counterpoint and canon forms), composition and detailed historical survey of fugue forms (simple, double, triple, etc.) and rondo and its related forms. Work includes drills, written and aural analysis, composition and an end of term paper investigating some structural feature(s) of a representative group of symphonies by one later romantic composer (Mahler, Bruckner, Sibelius, or Rachmaninoff). Three hours weekly: lecture and two small classes.

**SCHOOL
OF
MUSIC**

COLLEGE

Literature and Materials 401-402-403

(Three Credits)

(Three Terms)

A detailed survey of modal practices: Gregorian chant (in original neumatic system), Renaissance practices (with cadence formulas), strict Palestrina style practice in two and three parts, 19th century and 20th century practices. Study in conjunction with modes of the life and works of Mussorgsky. Intensive study of impressionistic devices (modality, pseudo and real, whole tone, parallelism, shifting dominants, long-range harmonic resolution and relations, tritone dominants, whole tone dominants, pentatonic scales, etc.) combined with the life and works of Debussy, Satie and Ravel. Study of reintegration (neoclassical and cubistic) melodic and harmonic devices (Satie ballets, Stravinsky *Macra*, *Oedipus Rex*, complete *Rakes Progress* and Prokoffieff early works). Second term project is an original song for voice and piano in impressionistic style — performed in lecture class. Study continues with Stravinsky, Prokoffieff, Hindemith, Bartok, Schoenberg, Webern/Berg surveys and student reports of other major composers and works. Study and analysis/writing involving free twelve note scale techniques, polytonality, polychords, chords with double inflections, linear roots and directional tones, intervallic structures, contemporary contrapuntal practice, axis tonality theory and serial twelve tone techniques, aleatory and electronic music survey. Investigation of new methods of notation. Last term project is an extended paper surveying the virtuoso techniques demanded of 20th century performers as shown in a representative work from each school of writing; each student takes his own instrument (or voice) as subject for these demands. Three hours weekly: lecture and two small classes.

Composition Techniques 101-102-103

(Two Credits)

A study of musical calligraphy: proper preparation of clear, accurate, and precise manuscripts . . . using standard notation practices. A study of musical terms and techniques: dynamic, tempo and expression marks in Italian and English; use of slurs, accents, commas, etc. in respect to various instruments and voice. Creative exercises for developing composition skills. Selected readings in compositional concepts and aesthetics of music. Two hours weekly.

Composition Techniques 201-202-203

(Two Credits)

A continuation of Composition Techniques 101-102-103 score preparation: layout and correct format for scores of all types . . . and preparation of orchestral parts. Basic musical terms in French and German. Creative exercises to develop compositional skills. Readings on composers, composition, aesthetics, style, etc. to give wide perspective to the composer's world. Two hours weekly.

Solfege 101-102-103

(Two Credits)

Study of intervals, scales, principles of rhythm, sight singing and prepared work in treble and bass clefs, rhythmic, melodic and harmonic dictation and part singing. Two hours weekly.

Solfege 201-202-203

(Two Credits)

Advanced sight singing and prepared work with concentration on chromatic examples in treble, bass, alto and tenor clefs, rhythmic and melodic dictation in two to four parts, part singing and chromatic transposition. Two hours weekly.

Keyboard Studies 201-202-203

(Two Credits)

Basic skills in fingering patterns, chord combinations and modulation sequences, realizing figured bass, clef reading, preparatory exercises in score reading, song transposition, improvisation, with emphasis on sight reading early keyboard works and analysis of form.

Keyboard Studies 301-302-303

(Two Credits)

Advanced exercises in score reading transposed instruments, quartets and orchestral music, playing Bach chorales in open score, realizing basses in Bach Cantatas, transposition of romantic and impressionistic song literature, emphasis on sight reading impressionistic piano music and analysis of contemporary piano music.

Score Reading-Conducting 401-402-403

(One Credit)

Elementary study of score reading and conducting, concentrating on repertory from the Baroque and Classical period. During the final portion of the course students have the opportunity to conduct small ensembles. Composition students enrolled in the class will be encouraged to conduct their own works whenever possible.

Orchestration 401-402-403

(Two Credits)

A study of the techniques of all the orchestral instruments, the art of balancing and contrasting, etc., these instruments in all types of combinations (from the smallest chamber groupings to full orchestra), the history of the orchestra and orchestration period by period (history of each of the instruments and use in various periods). Study through class demonstration by specialists on each instrument, class performance of examples scored during the study of each instrument, and through recordings and scores. Two hours weekly.

History of Music 201-202-203

(Two Credits)

A survey of music history beginning with early Baroque music and continuing through the mature Baroque (the music of Vivaldi, Rameau, Bach and Handel). Music of the Classical and Romantic periods: Music of the 18th century (Haydn, Mozart), Beethoven, the 19th century — vocal and instrumental music; opera. Two hours weekly.

History of Music 301-302-303

(Two Credits)

Twentieth century music: Debussy, Bartok, Stravinsky, Schoenberg, Webern, Boulez, etc. Following this a study of Gregorian Chant, continuing with secular song, early polyphony and French and Italian music of the Ars Nova. Music of the Renaissance: Burgundian and Netherlands schools, 16th century music. Two hours weekly.

Vocal Repertoire

(One Credit)

Survey of the solo song since 1650, with special emphasis on German Lieder, French Art Song and the contemporary literature. One hour weekly. (Required of all voice majors)

Advanced Vocal Repertoire (Prerequisite: Vocal Repertoire)

(One Credit)

The detailed study of the history and performance of selected song cycles and oratorio solos. An elective for singers in their junior year.

Acting and Movement

(One Credit)

Basic acting technique to familiarize the student with stage language, movement, and character development as it pertains to singers.

Vocal Diction (Italian)

(One Credit)

First course in Italian, with special emphasis on the fundamentals of Italian phonetics and sound production as applied to reading and singing.

**SCHOOL OF
MUSIC****COLLEGE**

**SCHOOL
OF
MUSIC**

COLLEGE

**MUSIC
ORGANIZA-
TIONS,
ENSEMBLES**

CHORUS

**CHAMBER
CHOIR**

**WIND
CHAMBER
MUSIC**

Vocal Diction (German)

(One Credit)

First course in German, with special emphasis on the fundamentals of phonetics and sound production as applied to reading and singing.

Vocal Diction (French)

(One Credit)

First course in French, with emphasis on the fundamentals of phonetics and sound production as applied to reading and singing.

Opera Program for Advanced Students

This program is open to advanced voice students. The curriculum includes rehearsals and performances, coaching, diction and languages, classes in acting, movement, advanced vocal repertoire, special sessions on costume, makeup, fencing. Private voice study with members of the North Carolina School of the Arts voice faculty may be included in the program if desired and receive six credits per year and tuition as a private voice student.

Students may select various offerings or take the complete program for 12 credits. Tuition will be the same for one or all of the courses. See page 116 for tuition and fees.

Music Organizations, Ensembles

Most music majors are involved in one or more of the School's larger ensembles — chorus, orchestra, opera workshop, guitar ensemble, harp ensemble, and large wind ensembles. In addition, students participate in smaller chamber ensembles as assigned by the coordinator of chamber music.

Chorus

Open without audition to students, faculty and staff, this large ensemble performs the larger masterworks of the choral literature with orchestra and other appropriate instrumental ensembles. College students assigned to the chorus participate during all four years of enrollment. High school students may participate with permission of the major teacher and choral director.

This ensemble is open to students and staff by audition. The finest choral literature from all periods of music is studied and performed on and away from campus.

Wind Chamber Music

Woodwind quintets, octets and special combinations are coached by members of the Clarion Wind Quintet. Literature includes pieces by Danzi, Reicha, Mozart, Beethoven, Dvorak, Schubert, Carter, Hindemith, Stravinsky, etc. Students will be assigned by major teachers.

Brass Chamber Music

Whenever possible the student will be assigned to a small chamber music ensemble based upon recommendation of his major teacher. When assignment is not possible or practicable, the student will be assigned to an ensemble class, the primary purpose being to improve sight reading and to develop good ensemble practices. Repertoire chosen for all groups will represent all major styles, giving the student a comprehensive insight into the literature available for brass ensemble. A performance will be given each term.

String Chamber Music

A minimum of five hours per week of organized study and rehearsal of the standard chamber music literature, duos to octets, including works of Haydn, Mozart, Beethoven, Schubert, Schumann, Brahms, Dvorak, Schoenberg, Webern, Bartok, Berg, Ives, the more contemporary composers, and many others will be required. Chamber groups are coached and supervised by the members of the string faculty.

Percussion Ensemble

Study and rehearsal of percussion music from combinations of two to at least nine players. Works by Benson, Chavez, Colgrass, Cage, Goodman, Kraft, Wuorinen, and many others utilized.

SCHOOL OF MUSIC

BRASS CHAMBER MUSIC

STRING CHAMBER MUSIC

PERCUSSION ENSEMBLE



NCSA opera students perform "Hansel and Gretel."



Department of Academic Studies

The program of the Department of Academic Studies of the North Carolina School of the Arts offers the student the opportunity to broaden his personal commitment to the arts and, at the same time, gives him an overall perspective of himself as an individual and as a part of society. The academic program is focused on those areas of the humanities, the social, and the natural sciences which best contribute to the general cultural and intellectual awakening of the individual. A graduate of the North Carolina School of the Arts must be equipped to assume a responsible place in society as well as in the performing arts. The truly great artist is the consummate artist whose inquiry and knowledge far transcend the confines of a given area of artistic specialization. Through a well-balanced curriculum, the graduate of the North Carolina School of the Arts should begin to develop historical, aesthetic, philosophic and spiritual values and perspectives.

The School of the Arts provides a high quality of academic training to students from the seventh grade through four years of college. At the secondary school level students fulfill North Carolina State requirements in English, Social Studies, Mathematics, Science, Health and Physical Education. A comprehensive program in modern foreign languages is included in their curriculum. Through close observation and a controlled testing program, the individual needs of students are identified and met by remedial work, individual guided study, or advanced placement — sometimes even into college classes. The High School Division is accredited by the North Carolina Department of Public Instruction and by the Southern Association of Colleges and Schools.

At the college level, through a program of alternating yearly electives, the student may choose from a wide range of offerings in the general areas of English Language and Literature, Modern Foreign Languages, Social Sciences, Mathematics-Science and the Visual Arts. As in the secondary school, the early diagnosis of individual student differences is considered of crucial importance. Remedial work is provided when there is indication of need; more challenging sections are developed for qualified students; tutorial work is arranged to satisfy specific interests. Considerable attention has been directed to the design of courses especially relevant to the concerns of the arts-oriented student.

ACADEMIC STUDIES

GENERAL

ACADEMIC STUDIES

The college student who completes four years of successful work in his arts area plus forty-eight credits of academic work with a cumulative average of 2.0 is eligible for a Bachelor of Fine Arts degree in Dance or a Bachelor of Music degree in Music. Thirty-six credits of academic work at the 2.0 cumulative average are required for the Bachelor of Fine Arts degree in Drama and Design and Production. The college is accredited by the Southern Association of Colleges and Schools.

FACULTY

William H. Baskin, III, Academic Dean; Director of Modern Language Program

Janet Joyner, Assistant to the Academic Dean (College Division)

Jane Higgins Van Hoven, Assistant to the Academic Dean (High School Division)

Bianca Artom, Italian

Arthur J. Ballard, English and Social Studies

William H. Baskin, III, French and Italian

Geneva Brown, Psychology

Gary W. Burke, Social Studies

Marilyn Cardwell, English and French

Robert Countiss, French

Linda Davis, Science

Martha Dunigan, Visual Arts (School of Design and Production)

David K. Evans, Sociology and Anthropology (Wake Forest University)

Charles Frohn, English

Robert Hyatt, Political Science and Religion (Department of Student Services)

Cranford Johnson, Social Sciences (Department of Student Services)

Patricia Johnston, English

FACULTY

Janet Joyner, French

William D. King, English

Noel C. Kirby-Smith, English and Creative Writing

Judith E. Land, Mathematics and Science

Richard H. Miller, Philosophy

Leslie Neumann, Social Studies

William Pruitt, History

Anne T. Shorter, English

William G. Shropshire, Mathematics

Adam Stiener, German (Salem College)

Samuel M. Stone, Social Sciences (NCSA Foundation)

Betty Talbert, History

Jane Higgins Van Hoven, Science

Eleonore von Nicolai, German

J. Ned Woodall, Sociology and Anthropology (Wake Forest University)

**ACADEMIC
STUDIES**

Biographical data on faculty listed on pages 127 through 143.

ACADEMICS

COLLEGE

Registration

Each new student will receive instructions concerning times and places of registration and placement tests in the summer before his arrival at the School. Upon showing evidence of payment of fees, he will be registered and tested.

All returning students will be preregistered at announced times in the fall or spring of the year.

Students who appear for any registration at a date later than that specified in the calendar of the college are subject to a penalty of \$5.

Course Requirements

During each term of the academic year, the academic program of the college student normally consists of 2 courses, each regular course carrying 2 credits. He will thus have a total of 6 courses and at least 12 credits at the end of each year or a total of 24 courses and 48 credits at the end of four years. Modern languages, mathematics and physics are 1.5 courses and carry 3 credits each term or 9 credits for the year. Some independent study courses or special seminars are accounted .5 courses.

The student who makes an academic average of less than 1.0 during a term will be placed on academic probation. If he fails to raise his cumulative average to 1.25 during the next following term, he will be dropped from the degree program for one term. The student dropped thus twice may not be readmitted to the degree program.

To receive a degree in his chosen arts area the student must achieve a cumulative average of 2.0 in his academic work.

Pass-Fail Grade Designation. Students above the level of sophomore in the college program may elect each term to take one elective course on Pass-Fail basis. Pass-Fail designations have the course credit value as indicated in the catalog. The Pass grade designation is calculated in the total number of credits for each student. Pass-Fail designations are not calculated in determining the Quality Point Index of a student's course record.

In accordance with existing policy, all nondegree courses will be taken on a Pass-Fail basis.

For degree program students, the student must indicate by the end of the term "add" period whether the course is being taken for Pass-Fail credit or for regular grade credit. This decision is final and cannot be changed.

The student who leaves the School prior to completion of the college degree requirements may be issued a Certificate of Proficiency in his area of specialization. The certificate indicates the amount of time spent in the School and the general level of satisfactory performance. Each of the arts schools has its special requirements for the certificate and these are listed in the requirements of each of the arts schools.

Course Changes

Drop-Add Period. Courses may be added or dropped no later than the end of the first full week of classes in a term.

Course Withdrawal. Upon the advice of the teacher in consultation with the Dean or the Assistant to the Dean, course withdrawal may take place prior to the last two full weeks of classes in a term. Withdrawal without the permission of the teacher and the Dean or the Assistant to the Dean will result in an automatic F.

Course Audit

A regularly registered student of the School may, with the consent of the instructor, audit one or more courses in addition to his normal program. He may not later take for credit a course which he has previously audited. Auditors submit no daily work, take no examinations, and receive no credit for courses.

A person not registered in the School may, with the permission of the instructor, audit one or more courses upon payment to the Business Office of \$10 per course per term.

Transfer Students

A transfer student from an accredited college will receive credit for academic courses paralleling the North Carolina School of the Arts curriculum in which he has a C or better. This transfer of credits is contingent upon the student averaging a C in his academic work during his first term at the School of the Arts.

Transfer students holding the B.A. or B.S. degree from another institution may obtain a second degree by satisfying the degree requirements of their arts school.

Class Attendance

Class attendance is regarded as an obligation as well as a privilege, and all students shall attend regularly and punctually all classes in which they are enrolled.

ACADEMICS

COLLEGE

The college student is allowed one unexcused absence for each credit hour of the course in which he is enrolled. An additional absence will result in his being dropped from the course.

At the discretion of the instructor a student may be charged with an unexcused absence for habitual tardiness.

Students above the rank of sophomore who have maintained a 3.0 (B) average for two consecutive terms may exercise discretionary cuts in academic courses except for days of announced quizzes, examinations, or the last meeting of classes immediately preceding holidays or the first meeting of classes immediately following holidays. *The student exercising the discretionary cut privilege may not cut three consecutive meetings of any course. Such consecutive cuts will be reported by the instructor to the Academic Office.*

The student who drops below a B average will lose the discretionary cut privilege and return to the standard cut system until he has again maintained the B average for two consecutive terms.

Excused Absences

All absences for health reasons must be cleared through the school infirmary. For students living off campus, illness must be certified by a written statement from a parent or guardian or attending physician. Failure to follow procedures will result in the student being charged with an unexcused absence.

Absences relating to the professional life of the student, when the student is officially representing the School, must be cleared through the related Arts Dean to the Academic Office forty-eight hours before the proposed absence.

Absences related to family emergency must be cleared through the Dean of Students to the Academic Office.

All other absences may be excused only by the Academic Dean. Such excuses must be secured prior to the absence.

Absences from Quizzes and Examinations

Unexcused absence from an announced quiz is counted as a double cut.

Unexcused absence from a regularly scheduled term examination will result in an automatic F.

For any examination given earlier than the regularly scheduled time, the student must secure the permission of both the instructor and the Academic Dean. For any such examination the student will pay a \$5 fee.

ACADEMICS

COLLEGE

Absences Before and After Holidays

Unexcused absences the day immediately preceding or following holidays will be charged as double cuts.

Grading System and Quality Points

Final grades on performance in class work are sent to students and parents or guardians after the examinations at the end of each term. In addition midterm reports are sent in the fall term each year as a warning of less than satisfactory progress.

Indication of student achievement is provided by the following grades and assigned quality points:

| | | |
|----|---|-----|
| A | = Exceptional work for highest excellence | 4.0 |
| B | = Good work, above average | 3.0 |
| C | = Average work | 2.0 |
| D | = Minimum requirement for passing | 1.0 |
| F | = Failure | 0.0 |
| *I | = Incomplete, grade deferred | 0.0 |

*The I grade must be removed during the following term or it is automatically recorded as an F.

The normal time limit to make up an incomplete grade in a course is the term immediately following the term in which the incomplete grade is given, but the individual faculty member may place a specific time restriction on making up the incomplete grade. The grade form for the term in which the incomplete grade is given should specify any unusual or special arrangements made between the faculty and the student.

Independent Study

Independent study tutorials are available to students whose schedules do not permit them to take a desired course or who wish faculty-directed independent study in areas not normally included in the curriculum. These programs are available to the students with permission of the faculty.

ACADEMICS COLLEGE

COURSE DESCRIPTIONS

ENGLISH LANGUAGE AND LITERATURE

Course Descriptions

English Language and Literature

The English Language and Literature courses are designed to clarify the student's ability to communicate and to expand his understanding of himself in his world through the exploration of literature. (In order to broaden the scope of elective offerings, the electives are given in rotation over a three year period.)

English 100 Remedial Language Skills

(No credit)

Students not prepared to enter the degree program will be given intensive remedial work in basic language skills: grammar, composition, vocabulary building. The emphasis of the course will be upon standard diction and coherent writing. Offered three terms each year.

English 101-102-103 Introduction to Literature and to the Performing Arts

(1 course each term)

Primarily designed to improve student writing through vocabulary building and the basic principles of composition and rhetoric. The course introduces the major literary genres and provides orientation to the performing arts. (Required of all college students except those showing transfer credit or high level proficiency in language skills.) Offered each year.

English 200V Vocabulary Building

(0.5 course)

An independent study programmed course designed for students of all levels aware of vocabulary deficiency, especially for students preparing to take Graduate Record Exams. Offered three terms each year.

English 207-208-209 Writing Seminar

(1 course each term)

An elective open to college students interested in writing the one act play (fall term), the short story (winter term), or poetry (spring term). Completion of English 101-102-103 or permission of instructor required.

English 221 Contemporary British and American Poetry

(1 course)

A study of the contemporary poets of America and the British Isles, with attention to theories of poetics and to the creativity of poetry. Offered Winter Term.

English 242 The American Novel

(1 course)

A study of representative American novels which illuminate our cultural heritage. Attention to content as reflection of change in American social structure and to technique as an expression of shifting fundamental assumptions of the nature of man. Offered Winter Term.

English 245 English Novel

(1 course)

Readings will be primarily of novels, with some attention to the development of the genre as a reflection of the expanding middle class. Readings will range from examples of the Gothic novel through works of Henry Fielding, Emily Bronte, Stella Gibbons, D. H. Lawrence, John Fowles, James Joyce and Aldous Huxley. Offered Fall Term.

English 254 Twentieth Century British and American Drama

(1 course)

A study of selected British and American playwrights with attention to the transition from post-Victorianism experimentation and present trends. Offered Winter Term.

English 309 Twentieth Century European Novel (1 course)

A study of major European novels that reflect most significantly the ideas and events of modern times. Offered Spring Term.

English 313 Shakespeare's Comedies (1 course)

A discussion of Shakespeare's major comedies, by type, development, themes and characters. Offered Winter Term.

English 314 Shakespeare's Histories (1 course)

A study of Shakespeare's plays as chronicles of the *Hundred Years' War* and the *War of the Roses*. Offered Winter term.

English 318 The Old Testament as Literature (1 course)

Readings from the Old Testament in the light of their beauty and relevance as literary masterpieces. Offered Spring Term.

English 323 Chekhov (1 course)

A study of selected short stories and the four major plays by Chekhov: *The Three Sisters*, *The Cherry Orchard*, *Uncle Vanya*, and *The Sea Gull*. Consideration will be given to the influence of the Moscow Art Theatre on contemporary dramatic production. Offered Fall Term.

English 325 Restoration and Eighteenth Century Drama (1 course)

British drama from Wycherley to Sheridan considered in the light of the history of its time. Offered Spring Term.

English 336 Tennessee Williams (1 course)

Several of Tennessee Williams' major plays will be read, as well as selected short plays, poems and short stories. Offered Fall Term.

English 339 George Bernard Shaw (1 course)

A study of five plays representative of the daring dialectic, the playful mischief, the moral outrage, the brilliant flow of words of modern drama's greatest comic genius. Offered Winter Term.

English 341 Chief Romantic Poets (1 course)

Wordsworth, Coleridge, Byron, Shelley and Keats. Offered Fall Term.

English 349 Theater of the Absurd (1 course)

An examination of the plays of Alfred Jarry, Eugene Ionesco, Samuel Beckett and others, as an expression of the Existential view of modern man in his universe. Offered Fall Term.

English 351 Edwardians and Early Moderns (1 course)

A study of the turn of the century and pre-World War I literature. Works of Thomas Hardy, Henry James, Joseph Conrad, Oscar Wilde, G. M. Hopkins and others will be read. The tensions of a world moving from Victorian stability to war and the uncertainties of modern life will be examined through the literature and art of the era. Offered Spring Term.

English 353 Poetry of the Victorian Period (1 course)

Consideration of the poetry of Tennyson, Browning, Arnold, the pre-Raphaelites and some of the humorous poets in the light of Victorian aesthetic ideas and taste. Extensive use will be made of examples of 19th century art. Offered Winter Term.

ACADEMICS

COLLEGE

ACADEMICS

COLLEGE

MATHEMATICS- SCIENCE

English 355 Russian Novel (1 course)

A study of Pushkin's *The Queen of Spades*, Gogol's *Dead Souls*, Turgenev's *Fathers and Sons*, Dostoevsky's *Crime and Punishment*, Tolstoy's *Anna Karenina*, Pasternak's *Doctor Zhivago* and Solzhenitsyn's *One Day in the Life of Ivan Denisovich*. Offered Fall Term.

Mathematics-Science

The Mathematics-Science courses are designed to underscore man's quest for understanding of the natural world and to take into account the great influence scientific ideas have on modern philosophy and psychology as well as on sociology and economics.

Mathematics 101-102-103 (1.5 courses each term)

Designed to make some of the larger values of mathematics accessible to students who have no pressing need to be expert in manipulative techniques. Topics will include mathematical logic, set theory, elementary probability, nature of mathematics and its role in society. Offered in alternate years with Mathematics 105-106-107. Offered 1976-1977.

Mathematics 105-106-107 (1.5 courses each term)

An introduction to mathematical analysis. Number systems, inequalities, equations and graphs, trigonometric functions, inverse trigonometric functions, conic sections, mathematical induction, logarithmic and exponential functions, complex numbers. A more demanding course than Mathematics 101-102-103. Offered 1975-1976.

Science 105-106-107 Physical Science (1 course each term)

A basic course in the physical sciences for those students who do not expect to take the more demanding physics. A nonmathematical orientation in which topics selected from the fields of the basic sciences are integrated to develop the fundamental concepts of space, mass, time and energy with emphasis upon the philosophical aspects of science. Offered 1975-1976.

Science 109-110-111 Physics (1.5 courses each term)

The basic phenomena and concepts of mechanics, heat, sound electricity, magnetism, light and atomic physics are treated in lectures, demonstrations, laboratory work and discussions. Offered in alternate years with Science 105-106-107. Offered 1976-1977.

Science 117 Ecology (1 course)

A study of the interrelationships and interdependence of all living things. Representative ecosystems will be considered, as well as broader patterns of life on earth. Offered Fall Term.

Science 118 Environmental Problems (1 course)

A consideration of the role of man in the destruction and preservation of his environment, using North America as a specific example. Problems of population, pollution and personal responsibility will be considered. Offered in alternate years with Science 117.

Science 119 Heredity, Evolution and Society (1 course)

A study of human genetics as it applies to individuals and society. Emphasis will be upon the principles of human heredity. Offered Winter Term.

Science 122 Nutrition, Behavior and Culture (1.5 courses)

A study of the concepts of normal nutrition as they relate to all age groups with specific reference to the needs of young adults and performers. The cultural and behavioral aspects of nutritional patterns will be considered, using community resources when available. Offered Spring Term.

Science 131-132-133 Bioconcepts (1.5 courses each term)

A survey of the development of modern biological ideas and techniques, followed by an examination of current knowledge and problems in biology. Emphasis will be on laboratory work directly related to major biological theories. Offered in alternate years with Science 213-214-215. Offered 1975-1976.

Science 213-214-215 Human Anatomy and Physiology (1 course, terms 1 and 2; 1.5 courses, term 3)

A general course designed to teach a basic understanding of the structure and function of the human body. Practical considerations are given to the arts interests of the individual student. Offered in alternate years with Science 131-132-133.

Modern Languages

The Modern Language program serves a twofold purpose. It seeks to develop practical ability in language and to reinforce the work of the arts programs, especially in the areas of music and dance. The student does not receive credit for less than a year of a beginning Modern Language.

French 101-102-103 Elementary French (1.5 courses each term)

An introduction to the French language through audiolingual techniques. The major emphasis is on conversation, with attention to elements of pronunciation, basic grammar, and the culture from which the language derives. Three class meetings per week; one language laboratory. Offered each year.

French 201-202-203 Intermediate French (1.5 courses each term)
(Prerequisites: French 101-102-103 or equivalent)

A continuation of French 101-102-103. Three class meetings per week; one language laboratory. Offered each year.

French 301-302-303 Advanced French (1.5 courses each term)

A course centered upon the contemporary literature of France and designed to extend the student's vocabulary, pronunciation and understanding of the culture from which the language derives. Offered each year.

French 401-402-403 Tutorial (Credit to be arranged)
(Prerequisites: French 101-102-103; 201-202-203 or equivalent, and with permission of the instructor)

A tutorial course designed to fit individual needs and individual levels of proficiency. Special problems and special areas are treated depending on individual needs of students enrolled. Offered on demand and when staff permits.

German 101-102-103 Elementary German (1.5 courses each term)

An introduction to German through audiolingual techniques. The major emphasis is on conversation, with attention to basic grammar, reading and writing the language and on an introduction to German culture. Offered each year.

German 201-202-203 Intermediate German (1.5 courses each term)
(Prerequisites: German 101-102-103)

A continuation of German 101-102-103. Offered each year.

ACADEMICS

COLLEGE

**MODERN
LANGUAGES**

ACADEMICS

German 301-302-303 Advanced German (1.5 courses each term)
(Prerequisites: German 101-102-103; 201-202-203, or equivalent, and with permission of instructor) Offered on demand and when staff permits.

COLLEGE

A course encompassing classical and modern literature and drama of Germany. Designed to advance the student's knowledge of German culture and to promote conversational abilities.

Italian 101-102-103 Elementary Italian (1.5 courses each term)

An introduction to the Italian language through the audiolingual techniques. The major emphasis is on spoken Italian with attention to elements of pronunciation, basic grammar, and the culture from which the language derives. Three class meetings per week; one language laboratory. Offered each year.

Italian 201-202-203 Intermediate Italian (1.5 courses each term)
(Prerequisites: 101-102-103)

A continuation of Italian 101-102-103. Offered each year.

Italian 301-302-303 Advanced Italian (1.5 courses each term)

A course centered upon the contemporary literature of Italy and designed to extend the student's vocabulary, pronunciation and understanding of the culture from which the language derives. Taught in Italian. Offered each year.

Italian 401-402-403 Tutorial **(Credit to be arranged)**

(Prerequisites: Italian 101-102-103; 201-202-203 or equivalent and with permission of the instructor)

A tutorial course designed to fit individual needs and individual levels of proficiency. Special problem areas are treated depending on needs of the students enrolled. Offered on demand and when staff permits.

**SOCIAL
SCIENCES**

Social Sciences

The Social Science courses offer a variety of approaches to the study of man, his thought, and his society, and are designed to serve as reinforcement and stimulus to the understanding of self and the world. Some of the social science courses are rotated to give a broader scope of elective offerings.

Social Science 101 Social Relations (1 course)

This is the basic course in sociology in which the student will develop an understanding of the sociological perspective. Attention will be given to the tools and outlook of sociology, but the primary focus will be on social relations — understanding the individual within a social environment.

The major objectives are: (1) to learn what constitutes the field of sociology; (2) to become conversant with some of the major theories, problems, authors and concerns of the field; (3) to begin a collection of "tools" to use in the analysis of society and self in society. Offered Fall Term.

Social Science 102 Death and Dying (1 course)

The course will consist of a critical examination of the meaning of death and the implications of death and dying for the living. The course will allude to but not dwell upon the topic as it is found in the arts; the emphasis will be on the issues as they are faced in common experience. The course will be taught in seminar fashion with lectures, selected readings, research and paper assignments. Offered Winter Term.

ACADEMICS

COLLEGE

Social Science 103 Concepts of Personality and Being (1 course)

The course will examine the overlapping regions in depth psychology and religious thought. Theories of personality and concepts of being are the subject matter of the course. The basic problem is the nature of man, his self-understanding in relation to the known, the unknown and ultimate reality. Readings will be drawn from Freud, Jung, Fromm, Tillich and selected existential psychoanalysts. Prior work in religion and/or psychology is advised. Offered Spring Term.

Social Science 105 Introductory Psychology (1 course)

Theories on personality development, perception, learning and creativity. Students will relate class discussion to their own creative and performing interests either by analyzing or creating a work of art based on psychological principles. Offered Fall and Spring Terms.

Social Science 109 Advanced Psychology (1 course)

A second level of psychology designed for students who have had at least one introductory level course. Offered Winter Term.

Social Science 110 Cultural Anthropology (1 course)

An introduction to culture as an anthropological concept: culture areas, culture diffusions; the varying patterns of moral, artistic, social and sexual behavior in human societies; problems of diversity and unity in human existence and anthropology's contribution to the question of human meaning and destiny. Offered Fall and Spring Terms.

Social Science 201 Introduction to Political Thought (1 course)

An analysis of the political thought of Plato, Aristotle, St. Augustine and St. Thomas Aquinas. The course will focus on Plato's Republic, Aristotle's Ethics and Politics, Augustine's City of God, and Aquinas' Summa Theologica. Offered Fall Term.

Social Science 202 Major Figures in the Development of Political Thought (1 course)

An analysis of the political thought of Machiavelli, Hobbes, Locke and Rousseau. The course will focus on Machiavelli's Prince, Hobbes' Leviathan, Locke's The Two Treatises and Rousseau's The Social Contract. Offered Winter Term.

Social Science 203 Utopian Political Thought (1 course)

A study of utopian political ideas both historical and contemporary. The course will focus on More's Utopia, Owen's New Harmony, Noyes' Oneida Community, Fourier's Brook Farm, Buber's Paths in Utopia, Mumford's The Story of Utopias, and contemporary communal experiments. Offered Spring Term.

Social Science 210 Human Sexuality (1 course)

The main areas this course will cover are: male and female roles, sexual behavior, sexual dysfunction, attitudes about sex, the erotic in the arts and society and sexuality. Offered Fall Term.

Social Science 211 Marriage, Intimacy and Communication (1 course)

Through discussion, experimental learning and research, this class will consider effective and destructive ways of communication and their consequences in marriage and between other persons in close relationships. Offered Winter Term.

**ACADEMICS
COLLEGE**

Social Science 212 Patterns of Family Living (1 course)

In this course, the topic will be: History of the family, types of family organization, parent/child relations, family crises, and the family and the future. Offered Spring Term.

Social Science 221 Renaissance and Reformation England (1 course)

A study of ideas, institutions and society in Shakespeare's England. Offered Fall Term.

Social Science 222 England: 1688-1815 (1 course)

An examination of the economic, social and political innovations of 18th century England. Offered Winter Term.

Social Science 223 England in the Age of Shaw (1 course)

An intensive study of the intellectual, cultural and political ferment which accompanied England's transition from the 19th to the 20th century. Offered Spring Term.

Social Science 234 Western Civilization: The Rise of Urban Society, (1 course)
The Mediterranean World to 500 A.D.

A study of the emergence of civilizations in the Ancient Near East and the contributions of Greece and Rome to the Western World. Offered Fall Term.

Social Science 235 Western Civilization: the Rise of Urban Society (1 course)
Medieval and Early Modern Europe 500-1815 A.D.

Medieval Institutions, the Renaissance, the Reformation, the Scientific Revolution, the Enlightenment and the French Revolution. Offered Winter Term.

Social Science 236 Western Civilization: The Rise of Urban Society (1 course)
Since 1815

Industrial and political revolutions, urbanization, nationalism, imperialism, socialism, communism, fascism, the end of European world predominance. Offered Spring Term.

Social Science 244 Men and Ideas in American Diplomacy: 1776-1898 (1 course)

An examination of the individuals and ideology which molded American Diplomacy from the American Revolution until the Spanish American War. Offered Fall Term.

Social Science 245 America in World Affairs: A Problems Approach to (1 course)
Diplomacy

An examination of the United States' extension of its territorial boundaries in the Caribbean and the Pacific and its shift from isolation to increasing involvement in international affairs. The class will discuss: the Spanish American War, the origins of America's China policy, American intervention in the Caribbean and World War I. Offered Winter Term.

Social Science 246 The Crucible of Power: American Diplomacy from (1 course)
Versailles Through Vietnam

The course will devote special attention to the president's role in shaping foreign policy beginning with Roosevelt's approach to World War II and ending with Nixon's negotiations with China. Offered Spring Term.

Social Science 251 French History, 1610-1815 (1 course)

The development of absolutism, the "Golden Age" of France, the Old Regime, The Enlightenment and the age of revolution. Offered Fall Term.

Social Science 252 Italian History, 1815 to the Present (1 course)
The Risorgimento, Italian unity, Italy and the First World War, Fascist Italy, Postwar Italy.
Offered Winter Term.

Social Science 253 German History, 1815 to the Present (1 course)
The emergence of the German Empire, the Age of Bismarck, Germany in World War I, The Weimar Republic, Nazi Germany, Germany since World War II. Offered Spring Term.

Social Science 306A Introduction to Philosophy (1 course)
Is there anything that can be known for certain? What is the nature of knowledge? What is the nature of the mind which knows and of its relationship to the world which is known? These questions and others will be examined as they are discussed in the writings of some of the great philosophers. Offered Fall Term.

Social Science 306B Introduction to Moral Philosophy (1 course)
How does one decide how to live? This is the fundamental question of moral philosophy. Readings will vary from year to year but can include Kant, Hobbes, and other philosophers who are influencing contemporary discussion. Offered Winter Term.

Social Science 307 Introduction to Aesthetics (1 course)
What is a work of art? How does one understand it? How are we to understand the activity of the artist and the interrelationships among the various arts? These questions provide the main topics of the course. Readings will be chosen from classical and contemporary artists and philosophers. Offered Spring Term.

Social Science 314 Science and Understanding (1 course)
The course will explore the nature of science and the understanding of the world which it provides. No background in science is required, only interest and curiosity. Readings will include selections from the philosophy of science as well as from the history of science. Offered Fall Term.

Social Science 315 Contemporary Analytic Philosophy (1 course)
A great deal of contemporary philosophy is concerned with the problem of meaning of language. The course will be an introduction to this problem, with readings chosen from the writings of Frege, Bertrand Russell, Wittgenstein and others. Offered Winter Term.

Social Science 316 Introduction to Economic Philosophy (1 course)
The course will explore, on an introductory level, some of the basic concepts and issues in economic thought, as they relate to various topics in social philosophy. Debate concerning the merits of capitalism, from both capitalism's proponents and critics, will be examined. Readings will be from such writers as Marx, Robert Helbroner, Milton Friedman and others. Offered Spring Term.

Social Science 317 Modern Philosophy: Rationalism (1 course)
The course will explore the philosophy of Descartes as well as that of Hobbes, Spinoza and Leibniz. Some attention will be given to the scientific revolution which provides much of the context for rationalism. Offered Fall Term.

ACADEMICS

COLLEGE

ACADEMICS COLLEGE

Social Science 318 Modern Philosophy: Empiricism (1 course)

The course will examine the thought of the great English Empiricists: Locke, Berkeley and Hume. Offered Winter Term.

Social Science 319 Kant and Idealism (1 course)

The course will examine the “Copernican revolution” Kant attempted in the theory of knowledge and ethics, and then turn to the development and criticism of Kantian doctrines in the thought of the idealists, especially Fichte and Hegel. Offered Spring Term.

In all Social Science 400 level special courses, the permission of the instructor or coordinator is required.

Social Science 401-402-403 Creative Learning Project (0.5 course or 1 course each term)

An in-service training experience in which students work with pre-school children in the Creative Learning Center to build the children's confidence and sense of identity and to stimulate mental social and physical growth through arts-related group experience.

HUMANITIES

Humanities 203 Elements of Music for Nonmusicians (1 course)

The course is designed to provide a more specific awareness of the elements, media, forms and styles of music as an enrichment dimension in career preparation in the performing arts. For nonmusicians only. Offered Spring Term.

Humanities 306 Art History: Ancient World (1 course)

A historical survey of the development of painting, sculpture and architecture of the Medieval World as a manifestation of the cultural evolution of the Western World. Offered Fall Term.

Humanities 307 Medieval World (1 course)

A historical survey of the development of painting, sculpture and architecture of the Medieval World as a manifestation of the cultural evolution of the Western World. Offered Winter Term.

Humanities 308 Art History: Renaissance World (1 course)

A continuation of Humanities 306-307; the painting, sculpture and architecture of the Renaissance World as a manifestation of the cultural evolution of the Western World. Offered Spring Term.

Humanities 309 Art History: Modern World (1 course)

A continuation of Humanities 306, 307 and 308. A survey of the development of painting, sculpture and architecture of the Western World in the 19th and 20th centuries. Offered in sequence with Humanities 306, 307, 308.

Visual Arts

(See also Visual Arts section under School of Design and Production)

The Visual Arts program is designed to stimulate a more profound understanding of painting and sculpture and to provide techniques which will increase the creative activity of all students. The laboratory courses in visual arts are counted as arts credit for Design and Production majors. They are elective credits for all other students.

Visual Arts 101 Drawing

(1 course)

Work in various media for both descriptive and expressive drawing. Offered Fall Term.

Visual Arts 102 Painting: Oil-Acrylic

(1 course)

Introductory work in either oil or acrylic polymer. Offered Winter Term.

Visual Arts 103 Painting: Watercolor

(1 course)

Exercise in the handling of the medium with emphasis upon proficiency and individual development. Offered Spring Term.

ACADEMICS

COLLEGE

VISUAL ARTS

ACADEMICS

HIGH SCHOOL

Registration

Junior and Senior High

The junior and senior high school students will follow the same registration procedures as the college student.

Course Requirements

The student must comply with the regulations of the state of North Carolina for the high school diploma. Electives beyond the basic academic requirements for graduation may be selected from available academic high school and college courses.

Total Credits Required for High School Graduation

| | |
|---------------------------|----------------|
| English | 4 units |
| Physical Education/Health | 1 unit |
| Biology | 1 unit |
| Science Elective | 1 unit |
| U.S. History | 1 unit |
| Social Studies Elective | 1 unit |
| Mathematics | 1 unit |
| Arts Units and Electives | <u>6 units</u> |
| Total | 16 units |

Course Changes

No student will be permitted to drop or add courses after his registration is complete except with the approval of the Academic Advisor and the instructor of the course.

Class Attendance

Regular, prompt class attendance is regarded as a responsibility as well as a privilege. If, during a term, a student acquires two unexcused absences, his parents are notified. When a student acquires three unexcused absences in a course, he is in jeopardy of being dropped from the course.

Excused Absences

Students may be excused from classes for reasons of health or family emergency, or when he is officially representing the School in his arts area. (See college division regulations: Excused Absences.)

All excused absences must be recorded in the office of the Academic Dean.

ACADEMICS

HIGH SCHOOL

Absences from Final Examination

Failure to take a final examination, without previous arrangement with the instructor and the approval of the Academic Dean, will result in an automatic F, since this will be presumed to be an unexcused absence.

Grading System

Students are graded in academic courses on the following basis:

- A Work of highest degree of excellence
- B Good work, above average
- C Average, solid work
- D Work that meets only the minimum requirement for passing
- F Failing work
- *I Incomplete

*The grade I indicates that the student, who is passing his work at examination time, for legitimate reasons did not take the final examination, hand in assigned work, or otherwise complete the course requirements. The I must be removed during the following term or it will revert to an automatic F.

The normal time limit to make up an incomplete grade in a course is the term immediately following the term in which the incomplete grade is given, but the individual faculty member may place a specific time restriction on making up the incomplete grade. The grade form for the term in which the incomplete grade is given should specify any unusual or special arrangements made between the faculty and the student.

Course Descriptions

English Program

Development of reading and writing skills, enjoyment and appreciation of literature and development of taste and critical judgment are the general objectives that guide the design of the program.

Remedial English

Students demonstrating marked deficiencies in reading and writing abilities are offered remedial work.

COURSE DESCRIPTIONS

ENGLISH PROGRAM

ACADEMICS

HIGH SCHOOL

Seventh Grade English

Eighth Grade English

A two-year program with emphasis on development of grammar knowledge and writing skills. Plays of appropriate levels are studied as well as simple short stories and narrative poetry with uncomplicated rhythms and imagery.

English I

In the first year of high school, concentration is on grammar and composition; study of drama, mythology and poetry.

English II

Grammar and composition, study of short, uncomplicated novels, plays of appropriate complexity and of narrative and lyric poetry.

English III

At this level the student concentrates on American literature with continued emphasis toward proficiency in writing.

English IV

At the senior level the student works with English literature. Course emphasizes composition to develop elements of style along with critical analysis of literature studied.

English Honors (Advanced Students)

Seminar style course for advanced students, aimed to develop a personal critical style; readings from contemporary world literature. Discussion and writing emphasized.

Health and Physical Education

The physical education requirement for high school students is met in the case of drama and dance students through their regularly scheduled arts courses. For music, visual arts and design and production students a program is offered under the direction of the Department of Student Services.

In addition to the above, a course in Personal Growth and Development which fulfills the health requirement is offered for all high school students through the Department of Student Services.

The unit of physical education and health is a requirement for the high school diploma from the state of North Carolina.

The Mathematics-Science Program

The Mathematics-Science program in the secondary school is designed to introduce the student to the fundamental principles and basic techniques of mathematics and science. Special attention is given to the specific interests and needs of individual students.

Seventh Grade Mathematics

Eighth Grade Mathematics

A two-year program of the basic principles and techniques of mathematics.

HEALTH AND PHYSICAL EDUCATION

THE MATHEMATICS-SCIENCE PROGRAM

ACADEMICS

HIGH SCHOOL

General Mathematics

Basic principles and techniques of mathematics. An introduction to Algebra I. Emphasis is placed upon experimentation, inductive thinking, discovery, and deductive reasoning, as well as upon the more practical aspects of mathematics.

Mathematics I Elementary Algebra

An introductory course which should help the student to understand some of the basic structure of algebra, to acquire facility in applying algebraic concepts and skills, and to appreciate the role of deductive reasoning in algebra and the need for precision in the language.

Mathematics II Intermediate Algebra

A continuation of the work begun in Algebra I, reenforcing and extending the student's awareness of principles and mastery of techniques.

Mathematics III Geometry

Euclidean plane and solid geometry with an introduction to non-Euclidean geometry. Emphasis is upon inductive thinking, discovery, and deductive reasoning; appreciation of the postulational nature of mathematics and the development of logical thought.

Mathematics 101-102-103 (See College Listings)

Qualified advanced high school students may take the college mathematics course for high school credit. Offered in alternate years with Mathematics 105-106-107.

Mathematics 105-106-107 (See College Listings)

Qualified advanced high school students may take the college mathematics course for high school credit. Offered in alternate years with Mathematics 101-102-103.

Seventh Grade Science

SCIENCE

Eighth Grade Science

A two-year program covering basic principles and techniques of science.

Science I Physical Science

A general introduction to physics and chemistry on a level less abstract than that of the more specific science courses. Open to all high school students. Offered in alternate years with Science IV.

Science II Biology

Through lecture, discussion and laboratory work the student is instructed in the general methods of science using biology as a vehicle. Emphasis in the first two terms is on human biology; third term focuses on man and his environment.

Science III Chemistry

Through lecture, discussion and laboratory work the student is instructed in the general methods of science using chemistry as a vehicle. Particular emphasis is given to problem discovery.

Science IV Earth Science

A general study of the earth and its place in the universe. Attention is given to features of the earth as well as forces which influence change in these features. Offered in alternate years with Science I—Physical Science.

ACADEMICS

HIGH SCHOOL

FOREIGN LANGUAGE PROGRAM

Science 109-110-111 Physics (See College Listings)

Qualified advanced high school students may take the college physics course for high school credit. Offered in alternate years.

Foreign Language Program

A four-year program of French is offered. The college German and Italian courses are open to high school students with good background in language skills. The entire foreign language program is directed toward achieving practical use of the language with emphasis on current speech patterns and writing style. Work in the language laboratory is an integral part of each foreign language course.

French I

Introduction to the basic sounds and speech patterns of French. Emphasis on total control of material learned . . . including the speaking, writing, reading and aural-oral comprehension of the language.

French II

Continued study of the language including introduction of finer points of grammar. Further emphasis on the four aspects of language learning introduced in French I.

French III

A study in depth of the language including phonetics, more advanced grammar structures, and a range of literary works.

French IV

Study of language accompanied by analysis and interpretation of a broader scope of the literature. Conducted purely in French. (Enrollment only by permission of instructor.)

French 101-102-103 (See College Listings)

Qualified advanced high school students may take the college French course for high school credit.

SOCIAL

STUDIES

Social Studies Program

The social studies program seeks to develop the student's ability to use men's past experiences as a guide to solving the problems of the present and future. It also strives to develop a student's appreciation for history as an enjoyable and fascinating foundation for any cultural enrichment.

Seventh Grade Social Studies

Eighth Grade Social Studies

The two-year program includes a study of U.S. History before 1900; Government and politics; world geography; current events and contemporary problems.

Social Studies Ancient and Medieval History

The rise of Western classical culture and the development of medieval civilization. In order to present a world view, comparative units will be presented on the early civilizations of Asia, Africa and America. The first term will be devoted to pre-Grecian history; the second term, Greece and Rome; and the third will deal with the Middle Ages.

ACADEMICS

HIGH SCHOOL

Social Studies Modern European History

Geared for grades 11 and 12, this is an advanced history course dealing with cultural developments in Europe during the 18th, 19th and 20th centuries. The course requires the student's maintaining a portfolio which helps him to develop his understanding of European culture and European contributions to the fine arts, using the student's artistic interests as focal points.

Social Studies American Studies

(The student chooses one of the following units for each of the terms in the year. Offerings are subject to change.)

Pluralistic Society. An examination of the "melting pot" theory. A study of racial and ethnic minority groups, both native and immigrant (voluntary or enslaved). Their abilities and disabilities; their contributions to and confrontations with the mainstream of political, social and economic development in the United States; their attempts to become Americanized and/or to retain their identities, cultures and histories.

Protest and Reform. The study of how protest and reform are conducted and achieved within the structure of our economic and political institutions, the Black movement in the United States from reconstruction to the present day is used as a model. Discussions also involve other 20th century protest movements.

Social History. Fads and fancies. Manners and morals. How individuals and ethnic, racial and socioeconomic groups have spent their days in work and play, worship, entertainment and interaction with each other. How Americans have tried to obtain, maintain and enhance their interests at the expense of other Americans or in cooperation with them.

Constitutional Government and Civil Liberties. The study of the institutions and processes which authoritatively allocate values for society as a whole. An attempt to develop a basic understanding of the structure and functionings of the American national political institutions and processes. Not only will the Constitution (and its development) be considered, but emphasis will be given to the role of the Supreme Court in interpreting the Constitution and in protecting the civil rights, or liberties that are guaranteed in that document.

Mass Society. The consideration of the changing domestic priorities since World War II. Emphasis will be given to such topics as poverty, welfare, ecology, urban problems, etc. A study in depth of the political, economic and social problems which face the modern American mass society. Special emphasis is given to the artist's relation to these problems.

History of American Art. The study of American art as it has developed since the 17th century. Although painting will be stressed, architecture and sculpture will also be examined.

American Aesthetic Perspectives. By combining the disciplines of American Literature and American History this course meets the high school graduation requirements for both subjects. The course integrates literature and history with an introduction to the fine arts using the students' arts interest as focal points. (Limited Enrollment) (Two Credits—English III and American History)

ACADEMICS

HIGH SCHOOL

VISUAL ARTS

Visual Arts

(See also Visual Arts section under School of Design and Production)

Junior High School Art Seventh Grade

Junior High School Art Eighth Grade

A two-year program of basic orientation in simple art techniques. One hour per week of lab and lecture. Required by state of North Carolina for junior high school.



General

ADMISSIONS

The North Carolina School of the Arts welcomes visitors to the campus throughout the year. It is to a prospective student's advantage, however, to visit while the School is in session. Interviews may be scheduled with the Admissions Office between 9 a.m. and 12 noon or between 2 p.m. and 4 p.m., Monday through Friday.

Conferences with members of the admissions staff cannot be assured unless appointments are made in advance. Appointments may be made by letter or by calling the Admissions Office at (919) 784-7170, Extension 34.

A prospective student should make a careful study of the North Carolina School of the Arts catalog and be prepared to ask specific questions at the time of his interview.

Admissions Committee

The Admissions Committee considers each applicant individually and bases its decisions on the general excellence of the candidate's artistic level of performance, the candidate's school record, arts and academic achievement and promise, the personality and character of the applicant, health and emotional balance, industry and special interests.

Performance Auditions

The first requisite for admission to the North Carolina School of the Arts is a demonstration of talent, achievement and career potential in the field of dance, drama, music or design and production. Auditions are held each term during the year at the Winston-Salem campus. Some auditions are held during the year at major cities across the country. Specific dates and audition information are provided with application forms.

An audition is required of all dance, drama and music applicants. Special instructions concerning applicants to the design and production program and the visual arts program will be included in the application material. Minimum audition requirements for each performing medium are listed in the application forms. Applicants to the School of Music may send tapes as a preliminary audition; a personal audition may subsequently be required.

ADMISSIONS

Other Requirements

Each student must present proof of his ability to pursue arts and academic studies through the presentation of a satisfactory transcript of his school record and the recommendations of his academic and professional teachers.

College level applicants must present certification of graduation from an accredited high school and take the College Entrance Examination Board's Scholastic Aptitude Test. Applicants should have the results sent directly to the Admissions Office of the School of the Arts. Information about dates of administration of these tests may be obtained from the high school principal or from the College Entrance Examination Board, Box 592, Princeton, New Jersey. Junior high school and high school applicants must present an official transcript from the school they are currently attending.

Although requirements for admission are flexible, the total program of the North Carolina School of the Arts emphasizes a solid foundation in the liberal arts. Skill and comprehension in English, a historical perspective, competence in a modern foreign language, and understanding of scientific and mathematical principles and methods are essential to the educational development of a citizen of the twentieth century.

Admissions Procedure

1. Application material, including audition requirements, will be sent to all candidates upon request. Completed material should be returned to the Director of Admissions with an audition fee of \$10 for applicants to the junior or senior high school level; \$10 for applicants to the college level. This fee is nonrefundable and may not be applied to tuition and fees.
2. Audition appointments will be sent to applicants after all application material has reached the Office of Admissions. It is the responsibility of the applicant to see that the Office of Admissions receives these items without undue delay. After all appropriate material has been received and the audition held, final action will be taken and the candidate notified of his acceptance or rejection by the Office of Admissions.
3. In mid-August all accepted students will receive general school information, registration procedure and a calendar covering activities of orientation week.

Transfer of Credit

ADMISSIONS

Students who wish to transfer from other institutions must comply with audition and entrance requirements listed above, including the Scholastic Aptitude Test scores required of college applicants. College courses on which a grade of less than C has been earned cannot be accepted for transfer credit. High school transfer students will be given full credit value for high school units satisfactorily earned from an accredited secondary school.

Special Students

SPECIAL STUDENTS

Students enrolled at the college level of the School of the Arts are usually expected to pursue both academic and arts studies leading to the Bachelor of Music or Bachelor of Fine Arts degrees. Special students who are not pursuing a degree or certificate program may be admitted. Special students may receive degree credit for all course work. A special student is eligible to receive a degree, provided he has met all requirements as prescribed for regular full time students seeking a degree. Admission to the arts program is by audition. Interested students should apply through the Admissions Office. See Admissions Procedure and Special Student Fees.

Special Academic Students

SPECIAL ACADEMIC STUDENTS

Courses in the School's academic curriculum are open to students not enrolled in the School (a) when there are vacancies in the class, and (b) when the Dean of Academic Studies approves. See Special Student Fees for fee structure.

Advanced Placement Program

Students may qualify for advanced standing by placement tests. A student who participates in the Advanced Placement Program of the College Entrance Examination Board may have his record considered for advanced placement and/or credit in the college program.

Certificate of Proficiency

A Certificate of Proficiency is available for those students who do not complete the degree requirements but who fulfill the requirements for the certificate as set by the individual arts school. Students dismissed from their arts major are automatically dismissed from the School as a whole.

TUITION AND FEES

General Information

The State of North Carolina, in establishing the North Carolina School of the Arts, has undertaken to finance in large measure the artistic education of every student whose talent potential warrants his admission to the School. Fees paid by the student cover only a small part of his instruction and of the operation of the School.

North Carolina law requires that all delinquent charges be paid in full before any student may re-enroll for a subsequent term of regular trimester or summer term. Enrollment in any of the North Carolina School of the Arts foreign programs is subject to this same law.

RESIDENCY REQUIREMENTS

Under North Carolina law, bona fide legal residents of North Carolina may become eligible for a lower tuition rate than non-residents. North Carolina General Statutes Section (G.S.) 116-143.1 defines a person who is eligible for the in-state tuition rate as one who (1) is a legal resident (domiciliary) of North Carolina and (2) has maintained that legal residence for at least the 12 months immediately prior to his or her classification as a resident for tuition purposes. A legal resident of North Carolina is one who has established physical presence in North Carolina and coincidentally formed the bona fide intent to continue to reside in this State permanently or indefinitely. (This is usually done by an adult as a matter of choice and by a minor as a matter of law through the parents.) In the process of determining who has become a North Carolina legal resident and continued to maintain that status for the appropriate duration, institutional officials must assess the residential intent of the petitioning individual. Declarations of residential intent by the individual will be considered, but actions are to be given the greater weight, especially where words and actions conflict. The types of residential acts to be noted may include, but are not necessarily limited to, the familiar processes of registering to vote, paying taxes, acquiring a driver's license, and registering and licensing vehicles, if appropriate. In general, however, establishing domicile is evidenced by all those circumstances and actions that reflect an individual's "putting down roots" or maintaining that person's involvement with the life of the State. In the context of residence for tuition purposes, these acts are viewed under the rationale that the favorable tuition rate should be afforded those whose residential history reflects the probability that the beneficiary has contributed and will continue to contribute to the social and economic resources of the State, from which he or she now seeks an economic benefit.

While the residence/tuition statute and University policy specially consider such matters as residence of one's parents, purpose for entering the State, citizenship and visa status, and classification upon marriage or loss of North Carolina domicile, the means for satisfying the law and policy can more easily be understood by one's simply remembering that a legal resident is a person who, by choice or operation of law, is deemed to have done those things that a conscientious and good faith citizen of North Carolina would do.

The particulars of University policy and North Carolina law on residence/tuition classification are set forth in *A Manual to Assist the Public Higher Education Institutions of North Carolina in the Matter of Student Residence Classification for Tuition Purposes*. Those persons seeking acceptance and initial enrollment may rely upon the initiative of the institution

to obtain information from them for initial resident status classification. Those students already classified and enrolled, whether in current physical attendance at the institution or not, are charged to be familiar with the contents of the Manual and with notifying the institution if there is a reasonable basis for believing a change in personal circumstances requires a change in classification to "non-resident." Failure to take such initiative may render the student liable to disciplinary action including, but not necessarily limited to, cancellation of enrollment. The residence/tuition Manual may be inspected on request at the North Carolina School of the Arts library, and the Vice Chancellor for Administration of the School may be consulted about particular circumstances.

Tuition Deposit

New students accepted for admission to the School are required to make an advance deposit of not less than \$100 to be applied against the student's tuition and fees for the academic term for which he is accepted. This deposit must be paid within three weeks of the mailing by the School of the student's notice of acceptance. If the deposit is not paid within this period the applicant shall be assumed to have withdrawn his application, and, if awarded, forfeit his scholarship and/or financial aid.

In the event of hardship, the deposit may be waived by the School at its discretion. If the applicant, after remitting his deposit, decides not to attend the School and gives notice of his decision by May 1, in the case of application for the fall term, or at least one month prior to the beginning of the term in the case of application for the winter or spring term, the deposit shall be refunded.

Deposits made by students who fail to give notice of withdrawal to the School as provided above shall be forfeited to the School.

An advance deposit of \$50 is required of each student enrolled for the regular academic year who intends to return for the succeeding academic year. This fee shall be paid during the last regular term of the academic year. This deposit is due during the last regular term (spring term) of his current academic year preceding the next fall academic year. If the deposit is not paid within this period the applicant shall be assumed to have withdrawn, and, if awarded, forfeit his scholarship and/or financial aid.

In the event of hardship the deposit may be waived by the School at its discretion. The deposit shall be applied against the student's tuition and fees in the event he returns. If he decides not to return to the School and gives notice of his

TUITION AND FEES

DEPOSIT

**TUITION
AND
FEES** decision within thirty (30) days after the last day of the term in which he made the deposit, or if the School determines that he is not eligible to return, the deposit shall be refunded. Deposits made by students who fail to give notice shall be forfeited to the School.

| TUITION | Tuition | 1st Term | 2nd Term | 3rd Term | Per Year |
|----------------------------------|---------|----------|----------|----------|----------|
| High School — In-State | \$ 7 | \$ 7 | \$ 6 | \$ 20 | |
| High School — Out-of-State | \$207 | \$207 | \$206 | \$ 620 | |
| College — In-State | \$172 | \$172 | \$172 | \$ 516 | |
| College — Out-of-State | \$607 | \$607 | \$606 | \$1,820 | |

| FEES | Fees | | | | |
|--|-------|-------|-------|--------|-------|
| Music Instruction (additional charge applicable to all receiving private music instruction) | \$ 50 | \$ 50 | \$ 50 | \$ 150 | |
| Secondary Instrument (one-half hour lessons) | \$ 50 | \$ 50 | \$ 50 | \$ 150 | |
| Design and Production Laboratory Fee.. | \$ 25 | \$ 25 | \$ 25 | \$ 75 | |
| Drama | \$ 66 | \$ 66 | \$ 66 | \$ 198 | |
| High School Visual Arts Laboratory Fee. | \$ 50 | \$ 50 | \$ 50 | \$ 150 | |
| High School Textbook Rental | \$ 15 | | | \$ 15 | |
| Rooms, Linens | \$260 | \$170 | \$170 | \$ 600 | |
| Board | \$310 | \$205 | \$205 | \$ 720 | |
| Health (applicable to all students) | \$ 30 | \$ 30 | \$ 30 | \$ 90 | |
| Activities (applicable to all students) ... | \$ 25 | \$ 25 | \$ 25 | \$ 75 | |
| Room Key, Damage, Library Deposit (refundable after end of school year if no charges are incurred) | \$ 25 | | | | \$ 25 |
| (applicable to all students) | | | | | |

| Special Student Fees | Per Term | Per Year | SPECIAL STUDENT FEES |
|---|---|-----------------|-----------------------------|
| Music Instruction (private lessons) | | | |
| In-State | \$ 110 | \$ 330 | |
| Out-of-State | \$220 | \$ 660 | |
| Major Instruction-Composition (class) | | | |
| In-State | \$ 55 | \$ 165 | |
| Out-of-State | \$110 | \$ 330 | |
| Music (classroom instruction) | | | |
| | \$ 20 per credit (In-State rate) | | |
| | \$ 80 per credit (Out-of-State rate) | | |
| Dance | | | |
| | \$ 20 per credit (In-State rate) | | |
| | \$ 80 per credit (Out-of-State rate) | | |
| Drama | | | |
| | \$ 20 per credit (In-State rate) | | |
| | \$ 80 per credit (Out-of-State rate) | | |
| Academic | | | |
| | \$ 10 per credit (In-State rate) | | |
| | \$ 40 per credit (Out-of-State rate) | | |
| Damage Deposit | | \$ 25 | |

Opera Program Tuition and Fees

| | Per Term | Per Year |
|-----------------------------|-----------------|-----------------|
| Opera | | |
| In-State | \$110 | \$330 |
| Out-of-State | \$220 | \$660 |
| Voice | | |
| In-State | \$110 | \$330 |
| Out-of-State | \$220 | \$660 |
| Damage Deposit | | \$ 25 |
| Health and Activities | \$ 35 | \$105 |

*Students may select from the following course offerings (opera, staging, coaching, costuming, makeup, body movement, acting, diction, history of opera and advanced vocal repertoire) or take the complete program for twelve credits. Tuition will be the same for one or all of the courses.

Inquiries

Questions concerning payment of fees should be directed to the School Bursar.

Fee Changes

The School reserves the right, with the approval of the proper authorities, to make changes in tuition and other fees at any time.

INQUIRIES

FEE CHANGES

**TUITION
AND
FEES

WITHDRAWALS**

Withdrawals

Students who officially withdraw from the School will be entitled to a proportionate refund of tuition and fees. Students withdrawing must present to the Business Office notification from the Registrar that they are withdrawing from the School in good standing. Refunds will be made according to the following schedule:

| Number of Weeks Attendance | Percentage of Total Tuition & Fees (minus nonrefundable deposits) to be refunded |
|-------------------------------|--|
| 1 | 100% |
| 2 | 85% |
| 3 | 65% |
| 4 | 40% |

Attendance is counted from the first day of required attendance in a term. Fractions of a week count as a full week. No refunds will be made following the fourth week.

**SUSPENSION OR
UNOFFICIAL
WITHDRAWAL**

Suspension or Unofficial Withdrawal

Students who are suspended for disciplinary reasons or who do not formally withdraw are not eligible for a refund of tuition or fees.

The following exception to the refund policy will be applicable to students receiving funds from the Veterans Administration under the provisions of Title 38, United States Code: The amount charged to such persons for tuition, fees and other charges for a portion of the course will not exceed the approximate pro rata portion of the total charges that the length of the completed portion of the course bears to its total length.

Financial Aid

FINANCIAL AID

The North Carolina School of the Arts subscribes to the philosophy of College Scholarship Service whose financial need analysis reports help us in determining awards to students, as follows:

“Parents of dependent students have an obligation to pay for the education of their children to the extent that they are able to do so. Parents are expected to continue to provide, as well as they are able, the basic essentials of life whether the student lives at home or on the college campus. These essentials include meals, room, clothing, and medical care. If their means permit contributions beyond the essentials, they are expected to assist in payment of tuition and other direct educational expenses.”

Financial Aid is awarded on the basis of demonstrated need in the form of grants, work-study jobs, loans, or combinations of these. If a student with need receives a scholarship or tuition reduction for talent or achievement from his Arts Dean, it shall be part or all of his financial aid, depending upon degree of need, and not in addition to financial aid.

Funds for financial aid are allocated to students from the following sources:

United States Government

1. Basic Educational Opportunity Grants
2. Supplemental Educational Opportunity Grants
3. College Work-Study Program
4. National Direct Student Loan Program

North Carolina State Government

North Carolina School of the Arts Foundation, Inc.

Basic Educational Opportunity Grants are awarded by the Federal Government to individual students in specific college class levels. Separate applications must be submitted to the address designated on the application. Applications may be secured from high school counselors, U.S. Post Offices, or the School.

FINANCIAL AID

Recently enrollment and expenses have been increasing faster than available funds. Many college students find it necessary to seek additional funds from state scholarship and higher education loan programs. Every college applicant is urged to investigate these programs by writing to the Higher Education Assistance Authority, Board of Higher Education in the capital city of his state.

Some states provide grants on the basis of need to resident college students to attend colleges outside those states. Any college applicant who is a resident of one of the following states must apply as early as possible to the Higher Education Assistance Authority in the capital city of that state for such a grant:

Connecticut

Pennsylvania

New Hampshire

Rhode Island

New Jersey

Vermont

Any high school or college applicant who has been receiving benefits from the following or similar agencies must apply as early as possible for continuation of those benefits:

Social Security Administration

Veterans Administration

Welfare — Aid for Dependent Children

Vocational Rehabilitation

Any college applicant who is a dependent or survivor of a disabled or deceased military veteran should write for information about scholarships or grants to the State Department of Veterans Affairs in the capital city of his state.

The School provides financial aid from the other sources listed above to the extent of their availability. Awards are made only to full-time tuition paying students who are pursuing high school diplomas, college degrees, or college certificates of proficiency. It is limited to expenses necessary to fulfill normal basic needs plus minimum reasonable allowances for transportation and personal expenses.

The final decision about the kinds and amounts of financial aid to any student is made by the Financial Aid Administrator or, if appealed, by the Financial Aid Review Committee.

FINANCIAL AID

Applications

A Financial Aid Application will be sent to the student when he requests an application for admission to the School. Notification of a financial aid award, if any, will be sent to the student with his notification of acceptance for enrollment by the Admissions Committee. Normally these notifications will be sent within three weeks of receipt at the School of all admissions requirements, financial aid application, and Financial Need Analysis Report from College Scholarship Service.

APPLICATIONS

Procedures

PROCEDURES

Every applicant must complete and return to this office a North Carolina School of the Arts Financial Aid Application at the time of his audition.

The parent of every dependent applicant (either high school or college student) must complete a Parents' Confidential Statement on or before the date of his audition. Parents are urged to complete and send the Parents' Confidential Statement to College Scholarship Service well in advance of the student's audition date to prevent delay. Self-supporting students (see section on Financial Independence below) must request and submit a Financial Aid Application Supplement and a Student Financial Statement.

1. New high school and college freshman students may secure the Parent's Confidential Statement forms from their present high school counselors or the College Scholarship Service, P. O. Box 176, Princeton, N.J. 08540.
2. Others may request it from the School's Financial Aid Administrator.
3. Be sure to itemize or explain in Space 31 the entries for each item the number of which is circled.
4. Send the Parents' Confidential Statement to College Scholarship Service, and include check or money order for the stated processing fee.

**FINANCIAL
AID
RESTRICTIONS**

Restrictions

Every applicant who is at least sixteen years old as of June 1 of the year in which financial aid is received is expected to contribute earnings from a summer job as follows:

| | Male | Female |
|---------------|-------|--------|
| High School | \$200 | \$200 |
| Pre-Freshman | \$400 | \$300 |
| Pre-Sophomore | \$500 | \$400 |
| Pre-Junior | \$600 | \$500 |
| Pre-Senior | \$600 | \$500 |

Financial aid students are required to live on campus on which suitable housing and dining facilities are provided. Exceptions are granted only by the Dean of Students, usually for severe health conditions certified by a medical doctor. Otherwise, the student's financial aid award will be reduced by an amount up to but not exceeding the on-campus room and board fees.

The operation of motor vehicles is not necessary for successful work at the School. The financial aid award of a student who keeps and operates a motor vehicle at or near the School will be canceled or reduced by a substantial amount unless he can prove that he must have an off-campus job which requires use of the motor vehicle to supplement all available assets to meet his necessary educational expenses.

**FINANCIAL
INDEPEND-
ENCE**

Financial Independence

The designation of financial independence for financial aid purposes is restricted to those students who have been self-supporting since the beginning of the calendar year *prior* to the calendar year in which financial aid is received.

During *either* calendar year the student must *not* have:

**FINANCIAL
AID**

1. received more than \$600 from his parents;*
2. been taken as a federal or state income tax exemption by parents;*
3. visited or lived with his parents* for any period longer than two consecutive weeks.

It is not intended to shift to the School the normal reasonable contribution expected from the student's parents. It is not available to students who feel it desirable or necessary to establish their independence for the first time. It is not only a matter of declaration by student and/or parents, but a status recognized by official action by the Financial Aid Committee. It is not granted to high school students and only rarely to college students under age 21.

*or others acting *in loco parentis*

Contract

CONTRACT

In order to reserve his Financial Aid Award funds, the student must sign, date and return the Financial Aid Award Acceptance Contract within 21 days of the date of his award notification letter or Admissions Office acceptance letter, whichever is later.

Correspondence

**CORRESPON-
DENCE**

Correspondence concerning financial aid should be addressed to the Financial Aid Administrator, North Carolina School of the Arts, P. O. Box 4657, Winston-Salem, North Carolina 27107.

SCHOLAR- SHIPS

GENERAL

General

Scholarships are awarded to students whose audition evaluations and other records show unusual talent, ability, and art potential by the Dean of each Arts School upon recommendation of each Arts School faculty. Out-of-state college students who receive scholarships may also be granted tuition reductions.

A scholarship and, when applicable, a tuition reduction is normally granted for one academic year. Any scholarship stipend is contingent upon the student's enrollment in the North Carolina School of the Arts for the academic year to which the scholarship applies. If a student fails to enroll or ceases to be enrolled in the School, he shall forfeit all or the appropriate pro rata share of his scholarship. Most scholarships are renewed provided the student meets the renewal requirements listed in his scholarship award letter. If a scholarship recipient is placed on academic or artistic probation at the end of one term of the trimester year and does not raise his performance to an acceptable level by the end of the following term, the pro rata remainder of his scholarship may be reduced or canceled for the balance of the year and not renewed for the following year.

Scholarships and any tuition reductions shall be considered as assets toward meeting financial needs so that the combination of them and financial aid for an individual student shall not exceed 100 per cent of the School's estimate of his educational expenses including reasonable allowances for books and supplies, transportation, and personal expenses.

SPECIAL SCHOLARSHIPS

Special Scholarships

The following are current Special Scholarships:

Twenty-two - \$500 Nancy Reynolds Scholarships

1. Awarded to new high school and college students and to graduates of the School's high school division who enroll in the School's college division
2. Renewable
3. Number of New and Renewal

| Recipients Per Year | Arts School |
|----------------------------|-----------------------|
| 6 | Dance |
| 4 | Design and Production |
| 3 | Drama |
| 9 | Music |

Awards

SCHOLAR-SHIPS

AWARDS

Four - \$1,000 Vittorio Giannini Memorial Awards in Music

1. Awarded to new or returning high school or college students
2. Renewable
3. Number of New and Renewal

| Recipients Per Year | Music Major |
|---------------------|-------------|
|---------------------|-------------|

| | |
|---|-------------|
| 2 | Composition |
| 1 | Violin |
| 1 | Voice |

4. Additional scholarships may be awarded if sufficient additional funds are received, renewable if the additional funds continue to be received

Four - \$1,000 Nancy Reynolds Merit Awards

1. Awarded at the end of each year by each Arts Faculty to its most outstanding returning student
2. Nonrenewable, but the same student could be designated more than once



Three - \$500 James G. K. McClure Education and Development Fund Scholarships

1. Awarded to students entering as freshmen in the college program
2. Recipients chosen from residents of seventeen counties of Western North Carolina.
3. Recipients must exhibit high qualities of scholarship, leadership, character, and financial need
4. Nonrenewable

**SCHOLAR-
SHIPS**

AWARDS

One - \$200 Roanoke-Chowan Group Scholarship

1. Awarded to one student per year
2. Preference to students who are residents of North Carolina
3. Awarded to students who have financial need
4. Nonrenewable

Five - \$1,000 William R. Kenan, Jr. Awards

1. Awarded each year by the chancellor to outstanding, returning, students nominated by the arts faculties
2. Nonrenewable, but the same student could be designated more than one year

One - \$1,000 Thomas S. Kenan, III, Scholarship

1. Awarded by the chancellor
2. Awarded to a student entering high school
3. Awarded to a student who has financial need
4. Renewable
5. One new or renewal award per year

\$1,000 Kate B. Reynolds Charitable Trust Fund

1. Awarded to students who are residents of Forsyth County, North Carolina
2. Preference to students in the high school division
3. Variable amounts depending upon need
4. Renewable if need recurs in successive years

\$1,000 Winston-Salem Foundation

1. Awarded to students who are residents of Forsyth County, North Carolina
2. Variable amounts depending upon need
3. Renewable if need recurs in successive years

Standing Committees

Admissions Committee

Administrative Committee

All-School Advisory Council

Catalog Committee

Curriculum Standards Committee

Deans' Committee

Faculty Council

Financial Aid Committee

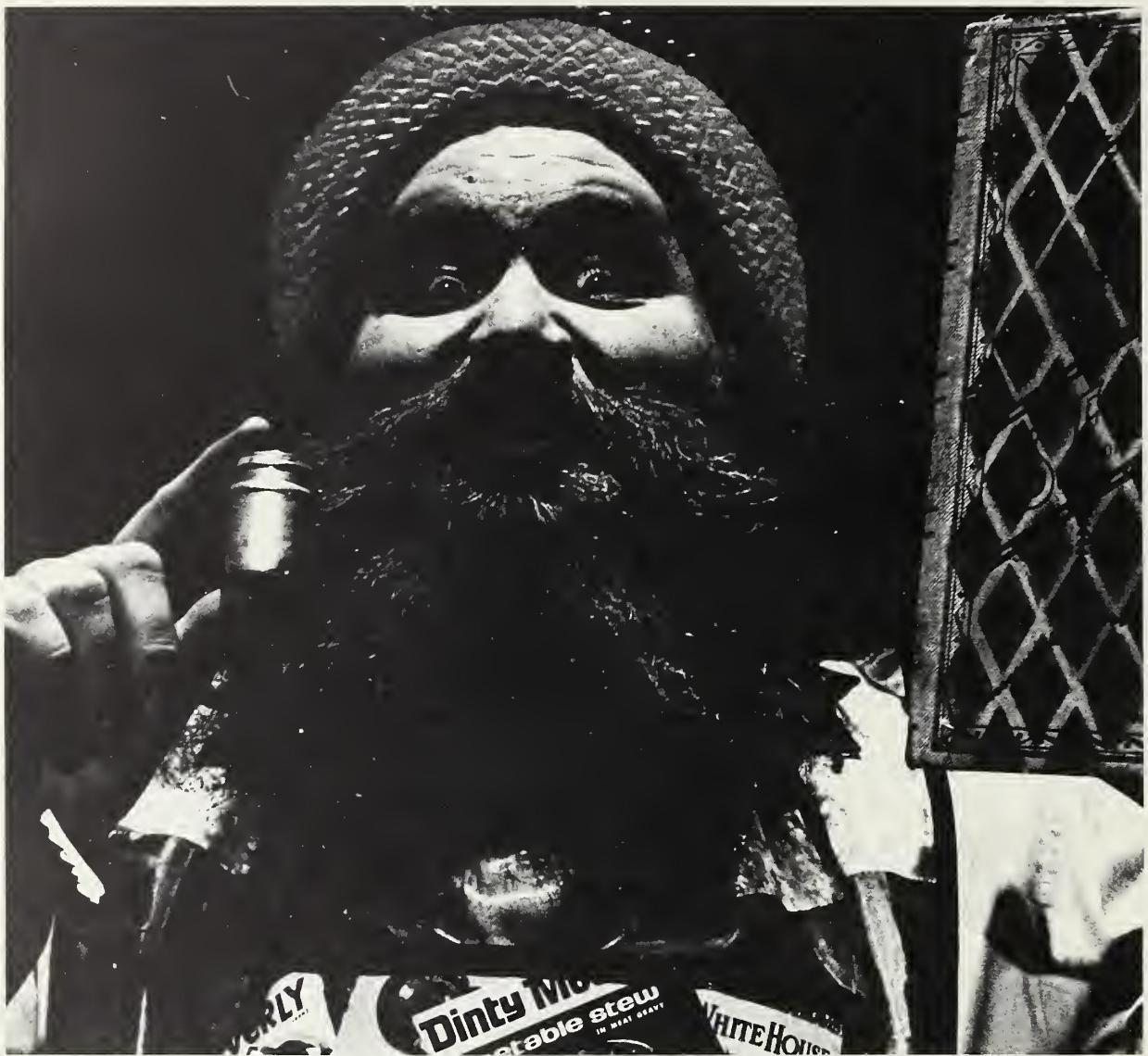
Health and Student Services Committee

Judicial Board

Library Committee

Review Board

***STANDING
COMMITTEES***



NCSA student in Workshop performance.

FACULTY BIOGRAPHIES

(*Date following names indicates year of affiliation with the School of the Arts.*)

ROBERT SUDERBURG, *Chancellor* (1974)

Composer, conductor, pianist; B.A., *summa cum laude*, Phi Beta Kappa, University of Minnesota, 1957; M.M., composition and piano, Yale School of Music, 1960; Ph.D., University of Pennsylvania, 1966. Recipient of grants and awards from Houston Symphony, Rockefeller Foundation, BMI (1961), ASCAP, American Music Center, Hindemith Foundation, National Endowment for the Arts and John Simon Guggenheim Memorial Fellowships in 1968 and 1974. Taught and conducted at Bryn Mawr, University of Pennsylvania, Philadelphia Musical Academy and most recently at the University of Washington where he was co-founder of the Contemporary Group which received a Rockefeller grant in 1967 and a Naumberg Foundation award in 1971. His works, published by Theodore Presser, include orchestra music, cantatas for voice and chamber orchestra, chamber music and compositions for piano, band and for choir. Vox and CRI have recorded his compositions and performances. His works have been performed in major cities of the United States, Europe, Canada, Australia and India and were featured at the III Festival of Music of Spain and the Americas in Madrid, 1970, and at the International Choral Festival in Vienna, 1971.

SUSAN M. AIKENS, *Design and Production, Staff Seamstress* (1974)

B.F.A., Syracuse University, with additional graduate study. Costume designer for several independent film productions in the Syracuse area. Authored five film scripts including two feature-length screenplays, "The Freshmen" and "He Saw—She Saw." Taught elementary art at Westfield, N.Y. Costume historian for Sherman, N.Y. Sesquicentennial celebration. Member Syracuse University chapter Phi Kappa Phi national honorary.

SELMA AMANSKY, *Music, Vocal Diction* (1965)

B.M., Curtis Institute of Music. Dramatic Soprano. Former member of Philadelphia Opera Company and soloist with Philadelphia Orchestra under Stokowsky, Ormandy, Reiner, Smallens, and with Denver Symphony under Saul Caston. Teacher of Voice at Winston-Salem State University.

RICHARD J. ARCHER, *Design and Production, Stagecraft and Technical Production* (1974)

A.B., Boston College; M.A., University of Missouri at Kansas City. Assistant Technical Director, Missouri Vanguard Theatre. Master Carpenter, Missouri Repertory Theatre. Assistant to Scenic Artist, Kansas City Lyric Theatre. Carpenter, Boston Opera Co. Technical Director, Boston College.

BIANCA ARTOM, *Academic Studies* (1966)

Born and educated in Italy. Instructor in Italian.

ARTHUR J. BALLARD, *Academic Studies* (1968)

B.S., Concord College, Athens, W. Va. Other work, Ringling School of Art, Montana State University, University of Missouri, University of Iowa, University of Michigan, Wake Forest University. Fulbright grant, University of Saigon, Vietnam. Outstanding Educators of America Award, 1970. Instructor in English and Social Studies.

FACULTY BIOGRAPHIES

REBECCA BARROW, *Music, Piano (1965)*

B.M., Millikin University; student of Elizabeth Travis. M.S., The Juilliard School; student of Irwin Freundlich. Also studied with Jacob Lateiner, Olegna Fuschi, Guido Agosti. Chamber music study at Yale Summer School of Music and Art. Finalist in Merriweather Post contest. Dasch Award winner. Soloist with Austin, Texas Symphony as winner of Brewster-Allison award. Concerts in Italy and Mexico. Member of Pi Kappa Lambda. Fulbright grant to Italy, 1968-1969.

WILLIAM H. BASKIN, III, *Academic Dean (1967)*

A.B., M.A., Ph.D., University of North Carolina at Chapel Hill. Fulbright Scholar, University of Paris and University of Poitiers (1951-1952). Japan Society Scholar, Duke University (1956). Chairman, Department of Romance Languages, Millsaps College (1958-1966). Associate Professor of Modern Languages, Salem College (1966-1969). Diploma, Università degli Studi di Milano (Gargnano, 1968). Administrative Director, International Music Program (1969, 1970, 1973, 1974). Instructor in French and Italian.

JAMES BEARD, *Drama, Acting (1971)*

Attended Los Angeles City College, Bennington College. Private study with Queenie Smith, Charles Laughton, Robert Alvin, Stella Adler. Professional debut 1947, John Houseman's production "The Stone Jungle." Member Children's Repertory Theatre, Actor's Lab Theatre Workshop, Hollywood, California. Member Arts Theatre Club, Ann Arbor, Michigan. Founding member Theatre-Go-Round, Hollywood, California. Co-producer "Merton of the Movies" starring Buster Keaton. Actor on Broadway, "The Egg," "Don't Drink the Water," "Hello Dolly." In films, "Ransom," "Cobweb," "Tell Me That You Love Me Junie Moon," "Such Good Friends"; and T.V. Studio One, Climax, Playhouse 90, Defenders, and others.

WILLIAM BECK, *Music, Voice, Opera (1969)*

A.B., Duke University; M.A., Manhattan School of Music. Teaching Fellowship at Tulane University. Graduate studies at The Juilliard School. Leading baritone at New York City Opera for nine seasons. Makes guest appearances in many opera companies, such as San Antonio, Baltimore, Philadelphia, Miami, Central City, New York, etc., singing a variety of roles from a repertoire of over one hundred operas. Also is active as a stage director for several companies including the National Opera Company of Raleigh where he began his operatic career.

FREDRICK BERGSTONE, *Music, French Horn; Brass Ensemble (1965)*

B.M., University of Southern California; graduate studies at The Juilliard School. Student of Fred Fox, George Hyde, James Chambers. Principal hornist, Kansas City Philharmonic. Performer with New York City Opera Orchestra, Musica Aeterna, New York Chamber Music Society, Brass Arts Quintet, Carmel Bach Festival, Cabrillo Music Festival, New York Philharmonic, Pittsburgh Symphony. Taught at Conservatory of Music, University of Missouri at Kansas City; Duke University and Salem College. Hornist with the Clarion Wind Quintet and Piedmont Chamber Orchestra.

GENEVA BROWN, *Academic Studies (1974)*

A.B., University of North Carolina at Greensboro; M.A., Florida State University; M.A. Appalachian State University, Boone, N.C. Graduate assistant, Appalachian State University, Florida University, University of North Carolina at Greensboro. Instructor in Psychology.

FACULTY BIOGRAPHIES

GARY W. BURKE, *Academic Studies* (1970)

B.A., graduate studies, Wake Forest University. Assistant counselor, N. C. Advancement School. Representative to World Affairs Institute on the Middle East Crisis. American Foundations participant (Wake Forest University-Reynolda House). Instructor in American Civilization, Inter-Study European Exchange Program. Instructor in Social Studies.

MARILYN CARDWELL, *Academic Studies* (1974)

B.A., Transylvania College; Woodrow Wilson Fellow. M.A., University of Michigan. Diplôme d'études, cours de civilisation française à la Sorbonne, Paris, France. Instructor in French.

LEWIS C. CISLE, *Design and Production, Sculpture and Printmaking* (1973)

B.F.A., Miami University, Oxford, Ohio; M.F.A., The Tyler School of Art, Temple University; Diploma, The Art Academy, Cincinnati. Studied at The Penland School of Crafts, N. C., and the Pennsylvania Academy of Art. Work shown nationally and internationally. Recipient of numerous grants and awards.

C. ROBERT CLARK, *Music, Tuba* (1965)

B.S., High Point College; M.A., Appalachian State University; Peabody Conservatory. Teaching fellowship, University of North Carolina at Greensboro. Played with the Charlotte, Greensboro, Winston-Salem and North Carolina symphonies; and The Ice Capades Orchestra and Ringling Brothers' Circus. Played principal tuba with the Army Field Band of Washington, D.C. and the Fort Wayne Philharmonic. Taught at the N.C. Governor's School, High Point College and the University of North Carolina at Greensboro. Director, Junior High Summer Music Workshop at the North Carolina School of the Arts.

ROBERT COUNTISS, *Academic Studies* (1973)

B.A., Virginia Polytechnic Institute and State University; M.A., Appalachian State University. Foreign study at the Faculté des Lettres et des Sciences, Nice, France. Instructor in French.

GREGORY COX, *Music, Trombone* (1972)

B.M., with distinction, Eastman School of Music. Studied trombone with Kenneth Cloud, William Gray and Emory Remington. Performed with Rochester Opera Orchestra, Rochester Philharmonic and National Ballet Orchestra. Jazz and studio work with Chuck Mangione Orchestra and Arranger's Holiday Orchestra. Recordings with Eastman Wind Ensemble, Eastman Brass Ensemble and Eastman Trombone Choir. Former brass instructor Rochester City School District and Irondequoit (N.Y.) Catholic Schools. Principal trombonist Eastern Music Festival. Currently member North Carolina and Winston-Salem symphonies.

THOMAS A. DALY, *Design and Production, Assistant Technical Director/ Lighting* (1974)

B.A., California Institute of the Arts (Theatre Technology and Lighting Design). Studied with Jules Fisher on new modular theatre. Light coordinator, Cal Arts 1971-1972. Assistant in engineering development of Birkle Sigma-Pac. Assistant in dance school program, Cal Arts. Master stage carpenter for N.C. Summer Festival 1973. Lighting intern North Carolina School of the Arts School of Design and Production, 1973-1974. Member of USITT.

FACULTY BIOGRAPHIES

MARION DAVIES, *Music, Cello; String Ensemble (1971)*

Graduate of Curtis Institute of Music. Student of Emanuel Fenermann and Gregor Piatigorsky. Assistant to Piatigorsky. Cellist in Music Guild and Lyric Art quartets. First cellist of Kansas City Symphony, Houston Symphony, Princeton Chamber Orchestra, Westchester Symphony, N.Y. Mozart Festival and Brooklyn Philharmonic. Soloist in 10 European countries and throughout the United States. Taught at University of Houston. Cello and chamber music teacher and coordinator of string department. Principal cellist and soloist with the Piedmont Chamber Orchestra and cellist with the Razoumovsky String Quartet.

LINDA DAVIS, *Academic Studies (1974)*

B.S., East Carolina University. Teacher; Johnston Co.; Cumberland Co.; Fayetteville City; Winston-Salem-Forsyth County Public Schools. Instructor in Science.

MAX C. DEVOLDER, *Design and Production, Director of Lighting and Technical Production (1971)*

B.A., Eastern Michigan University; M.F.A., University of Wisconsin. Lighting designer for Margaret Webster's production of "The Three Sisters." Assistant to Gilbert V. Hemsley, lighting designer for "The Trojan Women." Scenic artist at Starlight Theatre, Kansas City; St. Louis Municipal Opera; Loretta Hilton Repertory Theatre. Assistant designer, Milwaukee Repertory Theatre. Lighting designer, Sombrero Playhouse, Phoenix. Stage Rigging, Midwest Scenic Company. Technical Director, Texas Tech University. Member of United Scenic Artists and I.A.T.S.E.

NOLAN DINGMAN, *Dance, Ballet (1970)*

Received scholarship to Ballet Arts and Dance Arts in Carnegie Hall at age 16 and later at Ballet Theatre School, School of American Ballet and Ballet Russe School, with special tutoring under George Balanchine. Appeared with Saddlers Wells Ballet, Ballet Theatre and Washington Ballet, Radio City Music Hall, Broadway musicals including Bernardo in "West Side Story" opposite Connie Haines; national TV shows, including "Show of Shows," "Hit Parade," Ed Sullivan, Jackie Gleason; and guest appearance at the White House for President and Mrs. Nixon. Ballet Master of the Washington Ballet Company.

PAUL DOKTOR, *Music, Viola; Chamber Music (1974)*

Born Vienna, Austria; first studies at age five with father, the late Karl Doktor. Diploma with distinction, Vienna's State Academy of Music. Violist and co-founder of Adolf Busch String Quartet. Unanimous first prize at International Music Competition in Geneva. U.S. debut 1948 at Library of Congress. Founder of New York String Sextet and New String Trio of New York. Solo concerts, America and Europe including Salzburg and Edinburgh Festivals. Recordings for Telefunken, BASF, Westminster, CBS-Odyssey, etc. Faculty, University of Michigan, 1948-1951; The Mannes College, NYC, since 1952; N.Y. University since 1968; The Juilliard School since 1971. Guest professor, Institut de Hautes Etudes Musicales, Montreux, since inception in 1973.

FACULTY BIOGRAPHIES

WILLIAM DREYER, *Drama, Singing, Musical Theatre (1970)*

B.M., M.M., DePauw University. Director of plays, musicals and operas. Puppeteer with Bill Baird Marionettes. U.S. State Department tour of India, Afghanistan, Nepal. Appeared in 26 musicals in major stock companies and regional theatres. Director, Entertainment Section, Special Services, Ft. McClellon, Alabama. Soloist, Singing City Chorale; performances with Philadelphia Orchestra, recording with RCA. Business management, Lambertville Music Circus, Bucks County Playhouse. Television NET, David Brinkley Journal. Lighting designer, National Theatre Company of Guatemala. Artistic Director, Musical Theatre, N.C. Summer Festival. Founder and director of The Reynolda Chamber Players.

MARTHA DUNIGAN, *Design and Production, Art History (1974)*

B.A., Oberlin College; M.F.A., University of North Carolina at Greensboro. Attended Penland School of Crafts; Atelier 17, Paris; Pratt Graphic Work Shop, New York. Exhibiting member: Piedmont Crafts, Inc.; Carolina Designer Craftsmen; Five Winston-Salem Printmakers Plus One. Works shown in juried and members exhibitions of Provincetown Art Assn., Mass.; GCA, Winston-Salem; numerous group shows throughout southeast. Represented in collections of Wachovia Bank & Trust Co., Wake Forest English Department and numerous private collections. On teaching staff of Arts and Crafts Assoc., Winston-Salem; Truro Center for the Arts, Truro, Mass.

PHILIP DUNIGAN, *Music, Flute (1965)*

Studied at The Juilliard School. Student of Arthur Lora, Julius Baker, William Kincaid and Harold Bennett. Member of orchestras of Royal Ballet, Inbal Dance Theatre, New York City Ballet, New York City Opera, American Opera, Concert Opera Association, Totenberg Chamber Ensemble, Contemporary Chamber Ensemble, Symphony of the Air. Taught at Cape Cod Conservatory, Riverdale School of Music and Queens College, New York. Flutist with Clarion Wind Quintet and Piedmont Chamber Orchestra.

DAVID K. EVANS, *Academic Studies (1971)*

B.S., Tulane University, Ph.D., University of California, Berkeley. Associate Professor of Sociology and Anthropology, Wake Forest University.

FRANK FAULKNER, *Design and Production, Art History (1973)*

B.F.A.; M.F.A., University of North Carolina, Chapel Hill. Curator, Gallery of Contemporary Art, Winston-Salem. Taught at Meredith College, N.C.; University of North Carolina, Chapel Hill; North Carolina State University. Exhibited paintings throughout North Carolina and the south. Represented in collections at the N.C. State Museum of Art; the Mint Museum of Art, Charlotte; Ackland Memorial Art Museum, Chapel Hill; and numerous private collections. (On Leave 1974-1975)

FACULTY BIOGRAPHIES

NELLE FISHER, *Dance, Modern (1970)*

Scholarship graduate, Cornish School, Seattle, Neighborhood Playhouse, N.Y. under Martha Graham. Dance composition, Louis Horst, acting training, Cornish and Neighborhood Playhouse. Piano, theory, Bertha Jacobson and Trude Rittman. Ballet, Caird Leslie, Leon Danielian, Wilson Morelli; Martha Graham Company two years. Soloist Radio City Music Hall. Featured on Broadway Shows under choreographers Agnes de Mille, Hanya Holm, Jerome Robbins, Michael Kidd. Choreographer/Director own company national tours. Young peoples symphony concerts, eight major cities. Director "The Littlest Circus" touring seven years. Major TV shows including "Your Show of Shows." Choreographer opera companies, Cincinnati, San Francisco, Vancouver, others. Guest principal ballet teacher Rotterdam Conservatorium Dansacademie. Concerts, New York, Jacob's Pillow.

ERICK FRIEDMAN, *Music, Violin (1971)*

Studied with Heifetz and collaborated with him in an RCA Victor recording of the Bach Concerto for Two Violins. Recorded in America with the Boston Symphony (Leinsdorf) and the Chicago Symphony, and in London with the London Symphony Orchestra under Sargent and Ozawa. Performed under conductors Karajan, Steinberg, Sawallisch and Schmitt-Isserstedt, and made guest appearances as soloist with many of this country's leading symphony orchestras such as the New York Philharmonic, Chicago, Detroit, National Symphony and the Symphony of the Air under Stokowski.

CHARLES FROHN, *Academic Studies (1968)*

B.M., Southeastern Louisiana College; M.A., University of Missouri; graduate work at Louisiana State University. Instructor at Westmar College, Iowa and at Virginia Polytechnic Institute. Instructor in English.

RICHARD GAIN, *Dance, Modern (1973)*

Soloist with Jerome Robbins "Ballets U.S.A.", Martha Graham Company, New York City Center Joffrey Company and with American Ballet Theatre receiving critical acclaim for portrayal of Hilarion in the Bruhn-Fracci "Giselle." An Affiliate Artist of New York American Ballet Theatre. Guest artist with companies abroad and major modern choreographers in New York. Toured throughout Europe and near and far East for the United States State Department. Performed for Presidents Kennedy and Johnson at the White House. Worked on television with Matt Mattox, Carol Haney, Ernie Flatt, Gene Kelly and John Butler. Appeared on Broadway in "Camelot," "First Impressions." Director of own company for six years. Recipient of three National Endowment Arts grants for choreography. Choreographed and staged works for companies in Switzerland, Portugal, England, Israel, Salt Lake City, Interlochen Arts Academy and the Harkness Ballet Company. Instructor at Martha Graham School, Neighborhood Playhouse, Herbert Bergdoff, Vassar College.

JANICE HARSANYI, *Music, Voice (1971)*

B.M., Westminster Choir College; graduate study, Philadelphia Academy of Vocal Arts. Formerly Chairman of Voice Department, Westminster Choir College. Lecturer in Music, Princeton Theological Seminary. Artist-in-Residence, Interlochen Arts Academy. Concerts annually throughout the United States and Europe.

FACULTY BIOGRAPHIES

NICHOLAS HARSANYI, *Dean of the School of Music (1971)*

B.M., M.M., Franz Liszt Royal School of Music, Budapest, Hungary. Music Director and Conductor of the Piedmont Chamber Orchestra and the NCSA Orchestra. Music Director and Conductor of the Interlochen Arts Academy Orchestra (1967-1970). Music Director and Conductor Princeton Chamber Orchestra (1965-1970). Head of Instrumental Department Westminster Choir College, Princeton, N.J. (1948-1967). Lecturer of Music, Princeton University, Princeton, N.J. (1954-1965). Conductor of 2nd Service Command Symphony, U.S. Army (1942-1945).

JAMES HOULIK, *Music, Saxophone (1971)*

B.S., New York State University at Fredonia; M.S., University of Illinois. Additional study, Eastman School of Music. Student of Sigurd Rascher. Frequent performances including recitals in Atlanta, New York, Washington, Chicago and throughout Japan. Faculty, East Carolina University and Catholic University. Former International Coordinator of the World Saxophone Congress; currently Director of Publications.

ALICE HOWLAND, *Music, Voice (1969)*

Born Berlin, Germany. Scholarship student Juilliard Graduate School. Leading mezzo with N.Y. City Opera, Chicago Lyric Theatre, Philadelphia Opera, Pittsburgh Opera, Glyndebourne Mozart Festival. Many N.Y. appearances and recitals. Annual concert tours of U.S. and Canada. Sang first performances of title role in American premiere of Britten's "The Rape of Lucretia" and world premiere of Aaron Copland's "Emily Dickinson Cycle" with the composer at the piano. Recorded Schoenberg's "Pierrot Lunaire" for MGM with members of Juilliard Quartet. Compiled "Survey of the Art Song" for consolidated Music Publishers. Voice faculty Brandeis University.

LESLEY HUNT, *Drama, Coordinator of Voice and Speech Instruction, Speech (1968)*

Graduate of Rose Bruford College, England. Performed on Broadway, Off Broadway, and in National Touring companies; also at The Berkshire Theatre Festival and The Paper Mill Playhouse. Representative productions are: "Oliver," "A Man For All Seasons," "The Visit," "Dracula," "The Waters of Babylon," "The Women." Appeared in The West End Theatre and on BBC Television as well as on NBC Hallmark Hall of Fame Productions in New York.

ROBERT HYATT, *Dean of Students (1968), Director of Summer Sessions (1971)*

B.A., University of North Carolina at Chapel Hill; B.D., Yale University Divinity School; Th.M., Duke Divinity School. Graduate study at Duke University Department of Political Science. Instructor in Political Science and Religion.

CRANFORD JOHNSON, *Student Services (Counseling) (1970)*

B.A., Birmingham-Southern College; B.D., Emory University. Campus minister, Duke University, 1963-1969. Intern, Institute of Religion and Marriage and Family Studies and Counseling, Houston, Texas, 1969-1970. Instructor in Social Sciences.

FACULTY BIOGRAPHIES

JAMES MASSIE JOHNSON, *Percussion, Music History* (1965)

B.M., (percussion), Cincinnati Conservatory; M.M., (musicology), Manhattan School of Music. Member of St. Louis and Birmingham symphonies. Head of percussion department at Brevard Music Center. First Distinguished Alumni Award from the Brevard Music Center, 1969. Outstanding Educators of America Award, 1971.

NORMAN JOHNSON, *Music, Opera Director* (1968)

B.S., M.S., The Juilliard School. Conductor, General Director, Denver Lyric Opera. Conductor, Central City Opera Festival. Associate Conductor, Oratorio Society of New York. Coach, Metropolitan Opera National Company. Conducting faculty, Peabody Conservatory of Music, Baltimore. Music director and conductor, North Carolina Summer Festival. Guest conductor, Cincinnati Opera.

PATRICIA D. JOHNSTON, *Academic Studies* (1969)

A.B., Wellesley College; M.A., Columbia University. Teaching assistant, Purdue University. Worked as a research assistant, technical writer and proposal writer. Proposals distributed as "models" by O.E.O. Television experience: Mistress of Ceremonies, "Jigsaw Time"; commercials for "Jigsaw Time," WSJS-TV. Professional publication: articles in *American Home Magazine*; fiction in *Young People Magazine*. Productions of three different original plays at Wellesley, Mass., Morristown, N.J., and Rochester, N.Y. Instructor in English.

JANET L. JOYNER, *Academic Studies (1973); Assistant to Academic Dean, College Division (1974)*

A.B., Converse College; M.A., University of Georgia; diplôme du 2^e degré, Faculté des lettres, L'Université de Grenoble; Ph.D., The Florida State University. Instructor in French.

JUDIE JURACEK, *Design and Production, Scene Design and Scene Painting (1974)*

B.S., M.F.A., University of Wisconsin. Scene painter and property mistress at Missouri Repertory Theatre, Kansas City, Mo. Designer, Attic Theatre, Appleton, Wis.; Madison Theatre Ensemble, Madison, Wis.; Colorado Shakespeare Festival, Boulder, Colo. Guest designer for "Freeman" produced in conjunction with the University of Wisconsin and the American Place Theatre.

WILLIAM D. KING, *Academic Studies (1971)*

B.A., *cum laude*, Randolph-Macon College; M.A.T. (English), University of Virginia; National Defense Fellow in American Literature, University of Virginia; Old Dominion Fellow, Yale University; Graduate Fellow of Branford College, Yale University. Teacher, American Studies, E. C. Glass High School (Lynchburg, Va.). Director of Freshman English, Central Virginia Community College, Lynchburg, Virginia. Instructor in English.

NOEL C. KIRBY-SMITH, *Academic Studies (1971)*

B.A., Saint Xavier College, Chicago, Illinois; M.F.A., The University of North Carolina at Greensboro. Instructor in English and Creative Writing.

FACULTY BIOGRAPHIES

PAULINE KONER, *Dance, Artist-in-Residence, Modern Dance, Composition (1965)*

Director, Pauline Koner Dance Co., Guest Artist, Jose Limon Dance Co., fifteen years. Pioneered in television dance. Received Dance Magazine Award. Performed at White House; New York, London, Paris, Brussels, Germany, Holland, Poland, Yugoslavia, Portugal, South America, Mexico, Israel, Russia. Fulbright Hayes Senior Level Grant for workshop in Tokyo. Lecture-Demo tour India, Singapore, Korea for U.S. State Department. National Endowment Arts Grant for choreography. Staged works in Rome; National Ballet, Chile; Alvin Ailey Dance Theatre, Atlanta Ballet Co., Les Grands Ballets Canadiens; First Chamber Dance Co., Dayton Civic Ballet. Teacher International Ballet Seminar, Copenhagen. Performed and taught repeatedly at Connecticut College Dance Festival, Jacob's Pillow Dance Festival. Performed, taught, lectured at most major universities, U.S. Guest choreographer and teacher, Cultural Center of Philippines.

NANCY KREDEL, *Music, Violin; Elementary Strings (1972)*

B.M., University of North Carolina at Greensboro; M.M., M.S., (music education) University of Illinois. Chamber music study at Yale Summer School of Music and Arts. Student of Paul Rolland. Assistant in preschool violin (Suzuki) class, University of Illinois. Faculty string quartet member, N.C. Governor's School, Charleston (S.C.) Country School District. Taught at Limestone College, Gaffney, S.C. North Carolina Governor's School, Charleston County School District. Director of Elementary String Instruction Program in cooperation with Winston-Salem/Forsyth County School District.

RICHARD KUCH, *Dance, Modern (1972)*

Began training with Martha Graham. Soloist with Martha Graham Company touring U.S. and Europe. Soloist for major modern choreographers Off and On Broadway. Choreographed for Les Grand Ballet Canadiens, Ballet of Portugal, Batsheva Dance Company of Israel, Utah Repertory Group, Ballet West of Utah, Pittsburgh Ballet, Harkness Ballet and the Boston Ballet. Taught at Connecticut College Summer Sessions, Juilliard, colleges and universities throughout the U.S., Portugal, Sweden, Switzerland, England, Canada and Israel. Recipient of National Endowment for the Arts grant three times, New York State Council grant and the Doris Humphrey fellowship. Co-director of Gaku Dance Theatre of New York.

JUDITH E. LAND, *Academic Studies (1969)*

B.S., Mathematics; M.A., Counseling, Wake Forest University. Family Counselor, Domestic Relations Court. Teacher, Ledford High School and North Carolina Advancement School. Instructor in Mathematics and Science.

ROBERT LINDGREN, *Dean of the School of Dance; Ballet, Adage (1965)*

Born in Victoria, B.C., Canada. Began studies with Dorothy Wilson and June Roper in Canada. Studied with Marie Yurieva, Anatole Vilzak, Pierre Vladimiroff, Igor Schwezoff in New York, with Olga Preobrazhenska in Paris, France. Featured artist with Ballet Russe de Monte Carlo, New York City Ballet and with Alexandra Danilova in her "Great Moments of the Ballet." Appeared with Ballet Theatre, Broadway, TV, U.S. State Department and other tours. With his wife, Sonja Tyven, established the Lindgren-Tyven School of Ballet in Phoenix, Arizona. Director N.C. Dance Theatre. Dance Panel, NEA; Board Director for AACD and CBHE.

FACULTY BIOGRAPHIES

ROBERT LISTOKIN, *Music, Clarinet, Woodwind Ensemble (1965)*

B.S.M., The Juilliard School, Student of Daniel Bonade. Winner of George Wedge Prize. Performed as soloist with Clarion Orchestra, Claremont Quartet, Aeolian Chamber Players, Festival Winds. First clarinetist with Stravinsky Festival, Musica Aeterna of Metropolitan Museum, Symphony of the Air, Festival Orchestra, Radio City Music Hall, Columbia Recording and RCA orchestras. Clarinetist with Clarion Wind Quintet and Piedmont Chamber Orchestra.

SETH MCCOY, *Music, Voice (1971)*

Graduate of A&T University. Studied with Pauline Thesmacher, Cleveland, Ohio and Antonia Lavanne, New York City. Recipient of Rockefeller, Marian Anderson and Artist Advisory Council awards. Toured Europe, Asia and South America with the Jubilee Singers. Soloist with the Robert Shaw Chorale. As a recitalist and oratorio singer, he appeared with major symphony orchestras of the United States, including Cleveland, Detroit, Chicago, Atlanta, National Symphony, Minneapolis and Cincinnati. Opera performances with Boris Goldovsky and James Levine. (On Leave 1974-1975)

TRACI MUSGROVE MACDONALD, *Drama, Modern Dance (1974)*

B.F.A., Southern Methodist University. Studied and taught at Martha Graham Dance Company; Pearl Lang Dance Company; Yuriko, Ethel Winter and Toni Beck dance companies.

VARTAN MANOOGIAN, *Music, Violin; String Ensemble (1969)*

Graduated with first prize from Paris Conservatory in France. M.S., The Juilliard School. Studied with Ivan Galamian and Paul Makanowitzky. Assistant concert master, Lausanne. Chamber Orchestra and concert master, Swiss Romande Orchestra in Switzerland. Formed the Mozart Trio. Soloist with orchestras, in recital and various chamber music groups. Concertized throughout Western Europe, South America and Japan. Violin and chamber music teacher and coordinator of string department. Director of chamber music and assistant conductor at the Siena Summer Session.

CLIFTON MATTHEWS, *Music, Piano (1968)*

Early studies at Conservatory of Kansas City under Wiktor Labunski; B.S., M.S., The Juilliard School; student of Irwin Freundlich. Teaching assistant at Juilliard. Studied with Friedrich Wuehrer at Hochschule for Musik, Munich, under Fulbright Grant and with Guido Agosti at Accademia Chigiana in Siena. Recipient of Casella Prize. Concerts in England, Scotland, Scandinavia, Holland, Germany, Austria and Switzerland. Music Faculty, Skidmore College, University of North Carolina at Chapel Hill.

PAUL MEIER, *Drama, Voice and Speech (1971)*

Trained at Rose Bruford Drama School, London; University of Kent at Canterbury England. Worked as actor in British Theatre. Directed "Where Are You Going Hollis Jay?" by Benjamin Bradford winning London Sunday Times Award. Directed his own work "What's Going on Here?" and saw another of his works "Menage" win best play award in Canterbury Production. Performed in and contributed material for a programme of poetry and jazz for B.B.C.

FACULTY BIOGRAPHIES

KENNETH H. MILLER, *Music, Theory* (1971)

B.M., North Carolina School of the Arts.

RICHARD H. MILLER, *Academic Studies* (1972)

A.B., Colgate University; graduate work at Union Theological Seminary and Columbia University, Department of Religion; Ph.D. candidate in philosophy, Columbia University. Instructor in Philosophy.

BRUCE MOSS, *Music, Piano Accompaniment, Theory* (1973)

B.M., North Carolina School of the Arts; M.M., The Juilliard School. Studied piano with Irwin Freundlich and accompaniment with Samuel Sanders. Co-winner of New York Piano Congress. Recipient of Fogel, Packer and Mary Duke Biddle grants for study. Performed for classes of Licia Albenese in Italy.

JOHN S. MUELLER, *Music, Organ and Harpsichord* (1967)

B.M., Oberlin College; M.M., University of Michigan; D.M.A., Boston University. Studied under Arthur Poister, Robert Noehren and Vernon de Tar. Received Fulbright Grant for year of study with Helmut Walcha, Germany. Formerly taught at Flora MacDonald College, Longy School of Music. University organist and choirmaster, Harvard University summer school. Head of organ department, Salem College.

MOLLIE MURRAY, *Drama, Jazz Dance* (1969)

Trained at Ballet Arts and Ballet Theatre. Jazz training under Luigi and Matt Mattox. Member of Matt Mattox concert group. Appeared in "Music Man," "Molly Brown." Regular dancer with Hugh Lambert dancers on Ed Sullivan television show. Lead dancer in musical "Jennie," starring Mary Martin.

ROBERT MURRAY, *Drama, Coordinator of Acting Instruction, Director* (1968)

Graduate of Florida State University. Post college studies: (Acting) Harold Clurman, Wyn Handman, Philip Burton and Douglas Seale; (Dance) Don Farnworth, Mme. Youskevitch, Mme. Anderson, Matt Mattox and Luigi. Professional experience: (Broadway) "Carnival," directed by Gower Champion; "Jennie," directed by Vincent Donohue and "Luv" directed by Mike Nichols. (T.V.) Garry Moore Show, The Nurses, For the People and many others. Acting coach to Kaye Ballard, Joan Rivers, Dom DeLouise and many others.

BELA B. NAGY, *Music, Piano* (1974)

Liszt Award Winner; Artist Diploma, Liszt Academy, Budapest, and Ph.D., Catholic University, Szeged, Hungary. Studied piano under Imre Keeri-Szanto and Erno Dohnanyi; composition with Zoltan Kodaly; chamber music with Leo Weiner. Member of the Board of Directors, Liszt Academy; Royal Conservatory of Music, Senior School, University of Toronto. Secretary, International Béla Bartók Memorial Contest and Festival, Budapest. Member of the Jury, International Music Competition, Geneva. His international reputation as a pianist is equalled by his penetrating workshop sessions, which are known across the United States. His artist students hold leading positions throughout the nation. Professor of Piano, Liszt Academy, Budapest; Indiana University; Boston University. Chairman of the Piano Department. Director of Boston University's Tanglewood Institute.

FACULTY BIOGRAPHIES

LESLIE L. NEUMANN, *Academic Studies* (1973)

Attended Kalamazoo College; B.A., Wayne State University; M.A., Wake Forest University. Instructor in Social Studies.

DUNCAN NOBLE, *Dance, Ballet, Modern* (1965)

Ballet dancer, modern dancer and choreographer. Began studies with June Roper in Vancouver, Canada. In New York studied with Helene Platowa, a pupil of Asaf Messerer and Tania Chamie, a Cecchetti pupil under Diaghilev. Worked with Michael Fokine, Leonide Massine, Agnes de Mille, Jerome Robbins, Helen Tamiris, Jack Cole. Started career with American Ballet Theatre. Featured soloist, Ballet Russe de Monte Carlo. Appeared in several Broadway shows and with modern dancer Valerie Bettis in New York and on tour. Featured on NBC-TV Spectaculars. Resident choreographer and director Pittsburgh Playhouse musical productions. Choreographer and director summer stock and ballet groups throughout U.S. (1965-1969). Production coordinator for "Lost Colony," Manteo, N.C. Choreographer and director Summer Festival Theatre, Winston-Salem, N.C.

GYULA PANDI, *Dance, Ballet, Character Dance* (1966)

Trained at and danced with the Hungarian National Ballet.

PATRICIA PENCE, *Music, Harp* (1968)

B.S., State University, Westchester, Pa. Professional study, University of Pa.; Temple University; University of Colorado; North Carolina University, Chapel Hill; Harvard University. Student of the late Carlos Salzedo; Edna Phillips, principal harpist for Philadelphia Orchestra; Alice Chalifoux, principal harpist for Cleveland Orchestra and head of Salzedo School. Instructor in harp, University of North Carolina at Chapel Hill and Salem College and National Music Camp, Interlochen, Michigan. Principal harpist, Winston-Salem Symphony. Director of the NCSA Harp Ensemble in Italy. Harp instructor for Salem Summer School, Asolo, Italy.

LYNN PETERS, *Music, Double Bass* (1972)

B.M.E., M.M., (double bass), Indiana University. Student of Murray Grodner. Played with the Evansville Philharmonic, the Colorado Philharmonic, the Milwaukee Symphony and the Detroit Symphony Orchestra. Taught in the public schools and the Music For Youth in Milwaukee. Taught as an assistant at Indiana University. Played in the Baroque Adlib Quartet in Detroit. Head of double bass department at Brevard Music Center. Instructor of double bass at University of North Carolina at Greensboro. Double bassist with Piedmont Chamber Orchestra and the Piedmont Baroque Quartet.

MARK PIROLO, *Design and Production, Design and Visual Arts* (1972)

B.F.A., Carnegie-Mellon University. Special consultant and designer, NET. Biography series "George Washington, Portrait of a Hero." Resident designer/properties master, Pittsburgh Playhouse. Staff designer, Great Lakes Shakespeare Festival, Cleveland, Ohio. Recipient of the Elizabeth Kimberly Design Award, C.M.U., 1970; and as an author the Eugene O'Neill Award for best musical production, 1973; and B.M.I. award for best collegiate musical, 1970.

FACULTY BIOGRAPHIES

RONALD POLLOCK, *Dean of the School of Drama* (1968)

B.A., University of Alberta; studied at the Neighborhood Playhouse School of the Theatre, New York City. Actor, stage, film and television in Canada. Director, Toronto and Vancouver. Stage manager with the Stratford Shakespearean Festival, Stratford, Canada. Production Manager and Business Manager for the Playhouse Theatre Company, Vancouver, Canada; Production Manager with the Vancouver International Festival.

MARK POPKIN, *Music, Bassoon; Conducting* (1965)

A.B., Brooklyn College; M.S., Stevens Institute of Technology. Student of Simon Kovar. Played with New York City Center Opera and Ballet orchestras, Houston and New Jersey symphonies, Symphony of the Air, Metropolitan Opera Orchestra, Musica Aeterna and Festival orchestras, mostly the Mozart Festival Orchestra, the Chamber Music Society of Lincoln Center, New York Chamber Orchestra, Festival Casals, Master Virtuosi of New York, The Chamber Music Society of Lincoln Center, New York Philharmonic. Recordings with Columbia and RCA Victor Recording orchestras, Golden Crest Records, Educo Records. Former faculty member of Queens College of the City University of New York. Bassoonist with Clarion Wind Quintet and Piedmont Chamber Orchestra. Co-author of *Bassoon Reed Making, Bassoon Repair, Maintenance, and Adjustment* and *An Approach to Bassoon Playing*.

WILLIAM A. PRUITT, *Academic Studies* (1973)

B.A., *magna cum laude*, Catawba College; Woodrow Wilson Fellow; Virginia-Danforth University Teaching Fellow; Ph.D. candidate, Modern European History, University of Virginia. Instructor in History.

ELAINE LEE RICHEY, *Music, Violin* (1974)

B.M., Oberlin Conservatory; Performance Diploma, Curtis Institute of Music. Recitalist and soloist with some orchestras in the eastern region of U.S. Winner of the Walter Naumberg award in 1958. Assistant to Ivan Galamian at Curtis. Served on faculty of the Oberlin Conservatory and member of the Oberlin Quartet. First violin of the Razoumovsky Quartet. Also teaching at Davidson College and in the summers at the Taos School of Chamber Music in New Mexico.

JOSEPH ROBINSON, *Music, Oboe; Woodwind Ensemble* (1974)

A.B., cum laude, Davidson College; Master of Public Affairs Woodrow Wilson School of Public and International Affairs, Princeton University. Student of John Mack and Marcel Tabuteau. Principal oboist, Atlanta Symphony Orchestra, 1967-1973. Appeared as oboe soloist with the Cologne Chamber Orchestra, the National Orchestra of El Salvador, the Peninsula Festival Orchestra, and frequently with the Atlanta Symphony. Participant at the Marlboro Festival School, the Blossom, Berkshire and Brevard summer festivals. Winner, Brevard Music Center Distinguished Alumni Award. Oboist with the Clarion Wind Quintet and Piedmont Chamber Orchestra.

FACULTY BIOGRAPHIES

ROBERT ROCKABRAND, *Music, Director of Choral Activities, Voice (1974)*
B.A., Principia College; B.M., and M.M., Westminster Choir College; D.M.A., Stanford University. Student of Warren Martin, Elaine Brown, George Houle. Assistant conductor of Westminster Choir. Choral director in Renaissance Institute with New York Pro Musica, Stanford University. Member, Westminster Choir on world tour (1956) under sponsorship of ANTA. Performances with New York Philharmonic, Philadelphia Orchestra, San Francisco Symphony. Director of Choral Activities at Ball State University. Danforth Associate (1971).

LAWRENCE ROPP, *Design and Production, Director of Costuming (1974)*
B.A., *magna cum laude*, Phi Beta Kappa, Kenyon College; M.F.A., Carnegie-Mellon University. Wardrobe head, N.E.T. Biography Series "Portrait of a Hero." Free-lance design for Prospectus Players, Mystic Connecticut, University of Alabama, North Carolina School of the Arts.

JOAN SANDERS, *Dance, Ballet (1967)*

Studied with Nicholas Vasilieff in Portland, Oregon and at the School of American Ballet, Ballet Theatre School and in Paris. Danced with the American Festival Ballet and Netherlands Dance Theatre. Toured Europe, Israel, Scandinavia. Taught at the Vasilieff School and at own school in The Hague.

SCOTT SCHILLIN, *Music, Assistant to the Dean, Piano (1973)*

Early studies at Chatham Square Music School, New York City, under directorship of Samuel Chotzinoff; B.M. (Piano), Oberlin Conservatory, student of Emil Danenberg; M.M. (Piano) and doctoral work, Indiana University, student of Gyorgy Sebok, Menahem Pressler; chamber music with Janos Starker and Josef Gingold. Associate instructor in piano and administration, Indiana University. Soloist with Oberlin Orchestra, Indiana University Symphony, Indianapolis Philharmonic. Music faculty, Indiana University.

SHERWOOD SHAFFER, *Music, Theory, Orchestration Composition Technique (1965)*

B.M., Curtis Institute of Music; M.M., Manhattan School of Music. Composition student of Flagello, Giannini, Martinu. Piano student of V. Sokoloff; musicology student of J. Braunstein. Taught at Manhattan School of Music. Composer, conductor and musicologist. Published composed, major performance credits in U.S., Canada and Europe. Outstanding Educators of American Awards, 1972, 1974.

ANNE T. SHORTER, *Academic Studies (1971)*

B.A., University of North Carolina at Greensboro; M.A., Duke University; Ph.D. (in progress), Duke University, Department of English. Instructor in English.

WILLIAM G. SHROPSHIRE, *Academic Studies (1967)*

A.B., Duke University; M.A., Appalachian State University. Graduate work at the University of North Carolina at Chapel Hill, University of North Carolina at Greensboro, and Wake Forest University. Instructor in Mathematics.

FACULTY BIOGRAPHIES

JESUS SILVA, *Music Guitar* (1965)

Graduate of National Conservatory of Music, Mexico City. Student of Segovia. Concert guitarist and recording artist. Director of Evening Music School of National Institute of Fine Arts, Mexico City. Professor at National Conservatory of Music and University of Mexico. Taught at Brooklyn Music School. Fellow of Classical Guitar Society of New York. Outstanding Educators of America, 1974.

DOLORES DARDARIAN SIMONEL, *Drama, Singing* (1971)

B.S., Music Education, Wayne State University, Detroit. Graduate studies, University of Michigan. Teacher, Detroit public schools. Vocal studies with Avery Crew and Carolina Segrera. Extended operatic coaching in Europe with Maestros Confalonieri, Ruffo Patane and Vedovelli. Winner, American Opera Auditions; European operatic debut in Milano, Italy as Cio-Cio-San in "Madame Butterfly." La Scala Opera, 1962-1963 season. Soloist, Detroit Symphony, Detroit Baroque Ensemble, Forum for New Music, Detroit Sinfonietta. Diversified career in opera, concert stage, musical comedy, radio, television, commercial recordings, and extensive nightclub engagements in Bermuda and New York. "Favorite Actress" Award as Fiona in "Brigadoon" and Tuptim in "King and I."

JOHN A. SNEDEN, *Dean of the School of Design and Production* (1970)

A.B., M.A., University of North Carolina at Chapel Hill. Professor of Drama and Design, East Carolina University, Greenville, N.C. Director of Theatre, Davidson College, Davidson, N.C. Actor and technical staff for "The Lost Colony," "Unto These Hills," "The Stephen Foster Story." Actor and designer for the Arrow Rock Lyceum, the State Theatre of Missouri. Eight years resident designer for the East Carolina University Summer Music Theatre. Designer for the Cape Playhouse, Dennis, Mass.

ADAM STIENER, *Academic Studies* (1968)

B.S., M.A., University of Oregon. Assistant Professor of German, Salem College. (On Leave 1974-1975)

SAMUEL M. STONE, *Director of Development* (1969)

B.A., B.D., Duke University. Awarded Danforth Foundation Seminary Internship for study in the campus ministry. Assistant Chaplain, Colgate University. Instructor in Social Sciences.

BETTY WEAVER TALBERT, *Academic Studies* (1974)

B.A., George Peabody College for Teachers; M.A., Vanderbilt University; Ph.D., University of North Carolina at Chapel Hill. Instructor in History.

SCOTT W. TEMPLIN, *Design and Production, Scenic Construction* (1973)

B.A., University of California at Santa Barbara (Theatre Technology and Design); M.F.A., California Institute of the Arts, studied design with James Heart Sterns. Costume shop manager at UCSB. Teaching assistant for theatre sound at California Institute of the Arts. Worked as master carpenter for the North Carolina Summer Festival 1973.

FACULTY BIOGRAPHIES

MAUREEN TROTTO, *Design and Production, Costume Design and Drawing (1971)*

B.F.A., Carnegie-Mellon University. Studied and performed at the Cleveland Playhouse and Cain Park Musical Theatre. Seamstress and wardrobe mistress at Great Lakes Shakespeare Festival. Assistant Designer Famous Artists Playhouse and Pocono Playhouse. Designer, Martha F. Davies Dance Studios, Jennerstown Mountain Playhouse, LTD, Inc. Taught visual arts Summer Session at the North Carolina School of the Arts. Costume designer: "Crucible," "He Who Gets Slapped," "Anatol," "Songs for a Mad King" at NCSA. Recipient of the O'Neil Award for best director for "Sweet Diversion."

CHRISTINE TURBITT, *Design and Production, Costume Construction (1974)*

B.A., University of California, Berkeley; M.F.A., University of California, Irvine, 1974.

SONJA TYVEN, *Dance, Ballet, Variations (1965)*

Received most of her training from Vecheslav Swoboda, Maria Yurieva and Igor Schwezoff, Appeared as a leading soloist with the Ballet Russe de Monte Carlo and the New York City Ballet. Worked under the direction of choreographers Leonide Massine and George Balanchine. Appeared in numerous Broadway and TV shows. She and her husband, Robert Lindgren, were associated with Alexandra Danilova in her "Great Moments of Ballet" concert tours. In 1959 they opened the Lindgren-Tyven School of Ballet in Phoenix, Arizona. Guest teacher for N.A.R.B. and S.A.B. in New York.

WILLIAM VACCHIANO, *Music, Trumpet (1973)*

Diploma, Institute of Musical Art of Juilliard; M.M., Manhattan School of Music. Studied trumpet with Max Schlossberg. Taught at Columbia University, The Juilliard School and Manhattan School of Music. Editor, *Brandt Orchestral Studies for Trumpet*. Concerts, broadcasts and recordings of chamber works. Solo trumpet, New York Philharmonic under Arturo Toscanini.

JANE HIGGINS VAN HOVEN, *Academic Studies (1971); Assistant to Academic Dean, High School Division (1974)*

B.A., University of North Carolina at Greensboro, M.A.T., Vanderbilt University and George Peabody College. Postgraduate study, Yale University. Teacher, Mecklenburg County Schools. Special tutor, Pearl River, New York Schools. Instructor, University of North Carolina at Greensboro. Staff Naturalist, Natural Science Center, Greensboro, North Carolina. Research technician, Bowman Gray School of Medicine. Instructor in Science.

WILLIAM VAN HOVEN, *Librarian (1965)*

A.B., Houghton College; M.A.T., George Peabody College for Teachers and Vanderbilt University; M.S. in L.S., University of North Carolina at Chapel Hill. Group services Librarian at Greensboro Public Library, 1961-1965.

FACULTY BIOGRAPHIES

GINA VIDAL, Dance, Ballet (1969)

Full scholarship student for six years at the School of American Ballet; studied under Eglevsky, Stuart, Doubrovska, Danilova, Williams, Balanchine. After graduation joined the Harkness Company and for three years danced with the American Ballet Theatre. Toured America, Europe, Africa and the Far East. At age 22 joined the faculty of the North Carolina School of the Arts. Guest artist with the North Carolina Dance Theatre and Teatro De San Carlos in Portugal.

ELEONORE von NICOLAI, Academic Studies (1973)

Born and educated in Germany. Associate in German.

ROBERT WARD, Music, Composition (1967)

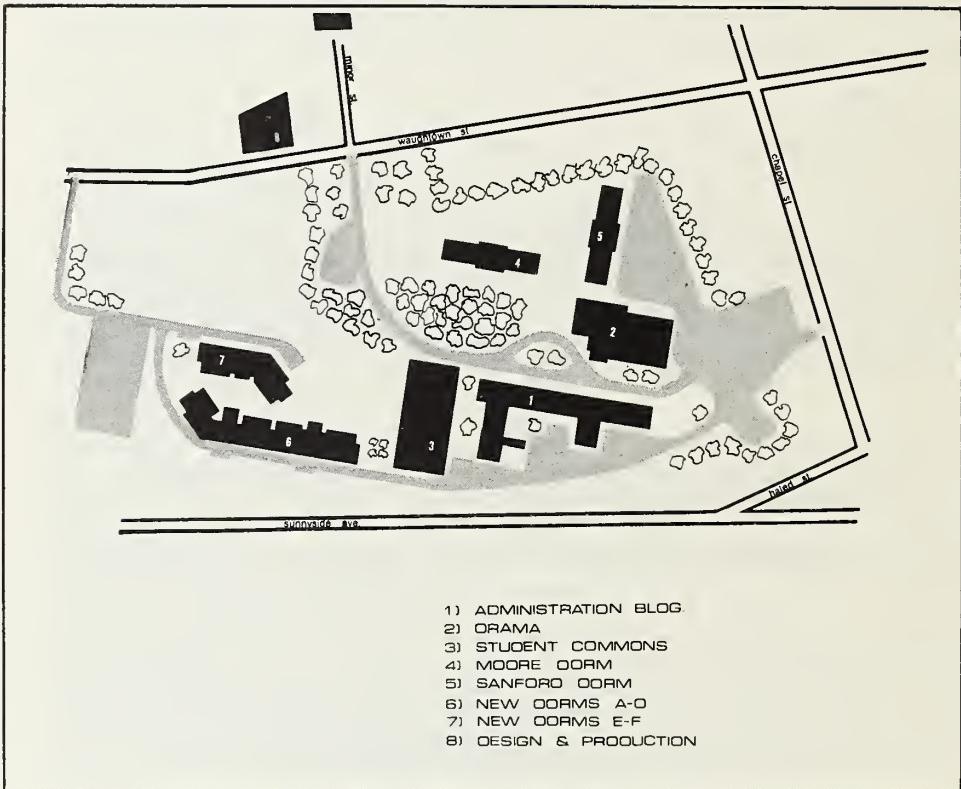
Composer; conductor; B.M., Eastman School of Music; certificate, Juilliard School of Music; D.F.A., Duke University. Received Pulitzer Prize for opera "The Crucible" (1962) and John Simon Guggenheim Memorial Fellowships three years. Assistant to president and faculty member, The Juilliard School; Music director, Third Street Music School Settlement. Conductor, Doctor's Orchestral Society of New York. Executive Vice President and Managing Editor, Galaxy Music Corporation and Highgate Press. Presently board member, Galaxy Music Corporation, Highgate Press of New York, Martha Baird Rockefeller Fund for Music, National Institute of Arts and Letters. Consultant, National Endowment for the Arts. Trustee, Winston-Salem Arts Council. NCSA, 1967-1974.

J. NED WOODALL, Academic Studies (1971)

B.A., M.A., University of Texas; Ph.D., Southern Methodist University. Assistant Professor of Sociology and Anthropology, Wake Forest University.

WILLIAM H. ZIMMERMAN, Music, Secondary Piano, Vocal Coaching (1970)

B.M., Converse College School of Music, student of Walter Spry; M.M., Syracuse University, student of Ernst Bacon. Further graduate study Appalachian State University. Five years piano study with Guy Maier. Assistant to Mr. Maier five years. Summer master class study with Ernst Hutcheson, Josef Lhevinne, Rudolph Ganz, Artur Schnabel. Soloist with Philadelphia Symphony Orchestra, New York Philharmonic; Atlantic City Symphony Orchestra; North Carolina and High Point, N.C. symphony orchestras. Professional accompanist for many famous artists. Judge for piano competitions in North Carolina, Tennessee, Alabama, South Carolina, Texas, Georgia. Member Pi Kappa Lambda, Honorary Music Fraternity.



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